

# Sets in Order

25¢



The Magazine of SQUARE DANCING



MEET ME  
IN ST. LOUIS

VOL. IX NO. 6

JUNE, 1957

SAINT LOUIS



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

About that item on Page 35 (January 1957, S10), "Got Any Good Rounds?" Well, maybe that was directed to *composers* only, but I see so many nice rounds buried or forgotten that many wish were back, I'm going to write you, anyway. . . . "Glad Rag Doll," Decca 29403, Square Dance Level, Crazy Otto piano, Caller Jack Logan is the only one who taught it here, Very Peppy. What happened to, "Sandman," Chet Atkins, RCA 20-5956 by Helen & Bill Burner of La Mesa, Calif.? Everyone still talks about it! "South," Capitol 2735 by Kay Zubler, San Rafael, Calif. Cute, lively—. "High Rockin' Swing" was a doll! Chet Atkins, RCA 205181. Such *smooth* rhythm. What happened to "Cuddle Up" by Kay Richards, Capitol 3194? Very smooth.

Barbara Proctor  
Oakland, Calif.

(Editor's Note: Wha' hoppen'? It's a good question. To your list, Barbara, could be added many more good dances which faded into limbo. And who knows the answers? Overdone, maybe? Too many new ones coming out? It's food for thought.)

Dear Editor:

Some time ago I read an article in Sets in Order regarding the training of blind children in square dancing. I was very interested as I also have blind children square dancing. I find them very easy to train as they are exceptionally quick. They have reached such a high degree that I was fully confident in presenting a square on television on two occasions.

Alan Blackwell  
Sydney, Australia  
(More letters next page)

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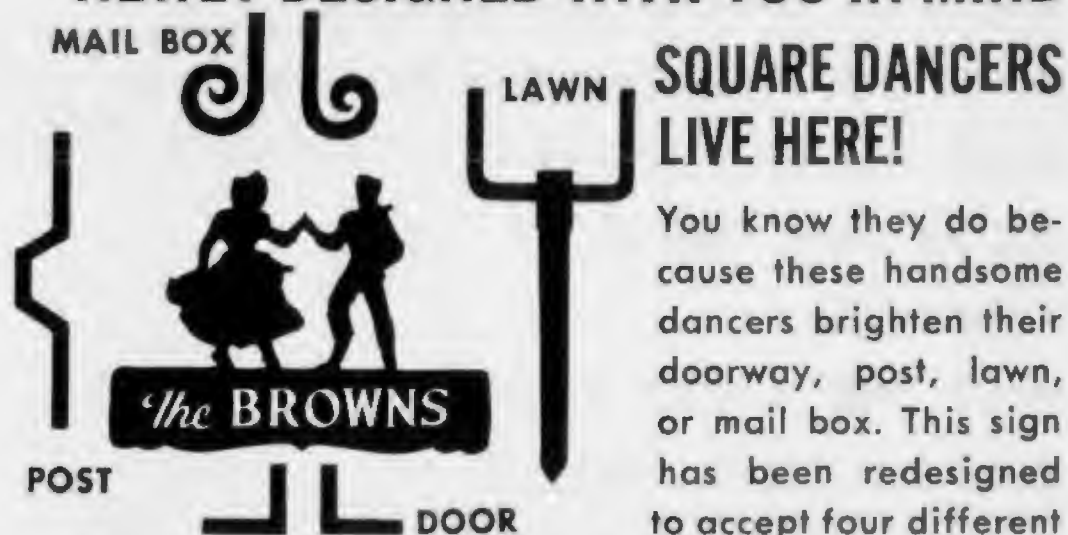
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(More letters)

Dear Editor:

We always look forward to receiving Sets in Order but your April issue was really terrific! We like the idea of having the magazine reversed. I generally start paging a magazine from the back and this made reading much easier. Do it more often.

Paul L. Rae  
Charlotte, N. C.

Dear Editor:

I have just received your April issue of "Sets in Order". It appears that something has happened. My wife and I discussed the issue and finally came to the conclusion that you have a new printer who is Chinese. In any event your book is still the best and I always look forward to each issue. In this part of the country Sets in Order is the Caller's Bible.

Jack Webb  
Winnipeg, Man., Canada

Dear Editor:

Just received the April issue of Sets in Order. I got quite a kick out of your lay-out because I'm one of those people who always reads a newspaper or magazine from back to front. This is the first time I've had the pleasure to come to things in the right order. Frontwards or backwards, we always enjoy reading Sets in Order. . . .

Marjorie Clamons  
St. Paul, Minn.

Dear Editor:

Our club has been operating for four years now. . . . It has only four couples of the original group but we have added a lot of teen-agers, which we think has been a wonderful thing. It acts much as a teen-canteen, only the young people are enjoying it much more as it's something they choose for themselves.

Parents, children and a few of us without children to contribute go because we enjoy it and it really takes some money for rent, records and such. So twice a month the hall is merry with oldsters and youngsters and we do enjoy the young people and they really don't seem to mind us. It's really a wonderful set-up. . . .

We thought if other clubs, especially in smaller communities, could get the teen-agers interested, it would solve part of the problem of "What is there to do?"

(Name Withheld)  
Watford City, North Dakota  
(More letters on page 35)



# Sets in Order

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and for the general enjoyment of all.

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## GENERAL STAFF

Bob Osgood	Editor
Helen Orem	Assistant Editor
Jane McDonald	Subscriptions
Jay Orem	Business Manager
Marvin Franzen	Advertising Manager
Ruth Paul	Special Projects
Joe Fadler	Dance Editor and Photographer
Frank Grundeen	Art Consultant

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California ★★ California Callers ★★★

## AS I SEE IT . . . by Bob Osgood

IT'S been a long time since that afternoon meeting in my office with Carl Anderson and Walt Bauman from Redlands, California. I think the date was in January or February of 1952. The reason for the meeting was an idea the two had been cooking up and they wanted to talk about it.

It seemed that for some time the folks in the Cow Counties (Riverside, San Bernardino, etc.) had been putting on increasingly successful spring Hoedowns and the things were getting almost too big for the existing facilities. There was one possibility of getting a location that could satisfactorily house the growing crowd and, amazingly enough, a way to get it almost without cost. The condition was to change the name from "Hoedown" to "Convention".

It was quite a temptation. By just calling this annual Spring Whingding a "National Square Dance Convention" the Chamber of Commerce and the City of Riverside would get behind the project and provide adequate facilities.

Naturally the offer was too great to overlook, and so, almost by accident the first National Square Dance was successfully held in Riverside, California, in the late Spring of 1952.

After the first, Kansas City decided to continue the idea and to date five conventions have been held.

Cast your eyes upon this significant resume of facts and figures on the National Square Dance Conventions to date:

FIRST: Riverside, California, May 30-June 1, 1952. Attendance: 5200. Chairman, Carl Anderson.

SECOND: Kansas City, Mo., March 27-29, 1953. Attendance: 5200. Chairman, Dick Flucke.

THIRD: Dallas, Texas, April 8-10, 1954. Attendance: 5500. Chairman, Lee Bedford.

FOURTH: Oklahoma City, Okla., April 21-23, 1955. Attendance: 7650. Chairman, Howard Thornton.

FIFTH: San Diego, Calif., June 22-24, 1956. Attendance: 11,770. Chairman, Bud Dixon.

Soon number six will be added to the list. Let's hope you can all make St. Louis. See you there.

Sincerely,

*Bob Osgood*



# ST. LOUIS! HERE WE COME!



**Y**OU who read this have probably either already got your shirts bought, your boots polished, hundreds of yards of nylon net sewed on your petticoats and your dresses *almost* done, or you are regretfully watching your friends go at these things while bemoaning your own inability to attend the **SIXTH NATIONAL SQUARE DANCE CONVENTION** in St. Louis on June 13-15.

The Convention this year bids fair to be the **BIGGEST** yet, which, to borrow a Hollywood phrase, would really be stupendous. Heading the committees is busy Art Lowell, the General Chairman and the other hard-working committee staff and chairmen include: Wayne Wylie as Treasurer; Norma Wylie as Secretary; Wally Andrews on Facilities; Orvell Essman on Square Dance; Lucyan Ziemba (this name sounds like a tunk on a tambourine, doesn't it?) on Round Dance; George Mason on Workshops and Clinics; Frank Sellinger on Panels; Al Woker on Attendance; Walter Milius on Housing; Edsel Hatfield on the Social angle; Arthur Brock, Financial; and double-threat Art Lowell again on Publicity.

## **For the Children**

Social Chairmen Edsel and Jessie Hatfield have set up a program to entertain the children

so Mom and Dad can really enjoy the Convention. Each P.M. there will be square dancing in a separate hall from 1:30 to 5:30. These dances will have callers who have specialized in working with children and teen-agers. There will be movies, a good variety of well-selected films. Please note that all children must be registered and have an official badge the same as adults to qualify for this special service. There is no registration *fee* for children under twelve.

## **For You — on the Way**

If you're driving to the Convention, you might value a pocket-size travel guide. These are published by motel associations and show member motels and other helpful information for travelers. They are free and may be had for states east of the Mississippi by writing to Quality Courts United, Inc., 205-207 Seabreeze Blvd., Daytona Beach, Fla. For states west of the Mississippi write Best Western Motels, 4217 E. Ocean Blvd., Long Beach 3, Calif. Mention the Convention and you'll get real fast service.

And note the Trail and Trail End dances listed.

On this page—notable photos of St. Louis, the Convention City.

**SEE YOU THERE! YOU BET!**



## TRAIL DANCES TO "NATIONAL"

We keep hearing about more spots where dancers can stop on their travels to the 6th National Convention in St. Louis. Check these. June 10—YWCA Trail Dance, with music by the Tumbleweeds. Birmingham, Ala.

June 11—Gents & Janes Trail Dance, Iron Workers' Union Hall, Little Rock, Ark. For further info, write Abbie Kolb, #3 Fairmont, Little Rock.

June 11—Quad-City Callers' Assn. Trail Dance, American Legion Hall, Moline, Ill. Moline is 230 miles from St. Louis on Route 67. Callers are invited to write Vern Jamieson, RR #2, Coaltown Rd., East Moline, Ill.

June 12—Melody Barn Clubs' Trail Dance, Valley Park H.S. Gym, Highway 141 just out of St. Louis. Music by Schroeder's Playboys. For further info, write Wally Andrews, 28 Topping Lane, Rt. 13, Kirkwood 22, Mo. And Trail End Dances, too.

June 12—Recreation Dancers at Belleville Recreation Center, 15 N. First St., Belleville, Ill. Just 14 miles from downtown St. Louis on Illinois Route 15. Art Herman calling, assisted by several other callers.



The girls of the Promenaders who appear on Ozark Jubilee TV program give a quick flip to demonstrate their dancing dexterity. Visitors at the Square Dance Assn. Trail Dance, June 11, in Springfield, Mo., will have a chance to see these youthful cloggers in action.

June 12—Dancers of Granite City, Ill. host at Bellemore Shopping Center, 3240 Nameoke Rd., Granite City. 15 miles from downtown St. Louis. Music by Blue Ridge Boys and Harper Smith, caller. Harold Mainor, M.C.

June 12—Kirkwood Lodge hosts at Westroads Shopping Center, Clayton Rd. and Brentwood Blvd., in St. Louis. Les Gotcher, Frank Lane, Selmer Hovland and others.

Sky View of Host City, Showing: (1) Kiel Auditorium, where the Dancing, Clinics, Workshops, etc. will take place; (2, 3, 4, 5, 6, 7, 8) Conveniently Located Hotels; (9) Plaza Area; (10) City Hall; (11) Shopping Area  
Photo Courtesy St. Louis Convention Bureau





# ROUND DANCING *is Fun!*

*By Russ and Leah Hendrickson, Denver, Colo.*

**I**t is true that not all square dancers are interested in round dances, but we believe that most square dancers who do rounds, enjoy them. If dancers were carefully taught more of the couple dances, they would get more pleasure from them, and there would be more dancers doing them.

## **Teaching Round Dances**

Many couples who have not learned a round well are unwilling to get out on the floor and publicly struggle through it. If the instructor will thoughtfully select the rounds he wishes to teach, teach them thoroughly by breaking them down into easily mastered parts, and give individual help where needed, we believe there will be many more dancers who will dance and enjoy the rounds. And the teacher will find that there is a great deal of happiness in knowing that he has helped a group of people to have a growing feeling of confidence in themselves, pride in their dancing, and sheer fun.

Following are a few suggestions that we have found that worked, and that might be of help to an instructor.

### **Choosing a Round Dance to Teach**

We try to choose a dance that we ourselves find enjoyable to do, or that others have told us they enjoyed. Then a teacher feels confident that a large number of his dancers will enjoy it, too.

1. The music is of prime importance:

a. A well-known melody is preferable because the music is "an old friend" and it en-

---

### **ABOUT THE AUTHORS**

The Hendricksons, Russ and Leah, live in Denver and have been actively teaching round dancing for more than six years. As regular instructors for the Hayloft Round Dancers which is a group of 30 couples meeting every Monday night they teach one new round almost every week and review many others. It is important to note that there are several callers who attend the sessions and use this method of learning the rounds which they will in turn teach to their square dancers. Russ and Leah have written several rounds, including "Colorado Waltz" and the new one just released on the Lloyd Shaw label "Springtime In The Rockies."

---

courages and aids the dancers to learn the steps.

b. It should have smooth rhythm and a definite beat.

c. It should help to recall steps and sequence; "carry you along" from step to step.

d. Records should be available.

2. The steps of the dance should be carefully considered:

a. They should fit the music smoothly and perfectly.

b. Avoid dances where the sequence is so long and complicated that the dancers have to concentrate so hard to dance it at all that they can't enjoy it. In a couple dance class more complicated dances can be taught, but at a square dance, only a simple round that can be learned in a few minutes should be attempted.

c. Choose different types of dances, such as waltzes, two-steps, etc. Do not teach two dances close together that have very similar patterns. This confuses the dancers. An original step in each dance helps in remembering it.

### **Methods of Teaching**

First learn the dance routine so well yourself that you can demonstrate it and teach it without referring to written instructions.

1. At the class or dance, ask the people to watch, and dance through the routine at least twice to show the people how the dance will look in its entirety, and give them a chance to feel the rhythm of the music. Dance the steps clearly, as you will want your dancers to do them later. Don't slide through a step instead of knowing exactly how it should be done. Show, as you dance, that you yourself like the dance and that it is fun to do.

2. With people in couples in a large circle around the room, give starting position and whether the lady uses the same footwork as the man, or opposite.

3. Teach introduction (if there is one) by demonstrating it and then walking everyone through it.

4. a. Most printed instructions show where the originators have broken their dance into



parts. If these parts are short, they can be taught as a unit. If they are long, or certain sections of them are repeated, then they must be broken into sections and taught by sections. A "section" is a group of steps that fit a phrase in the music. When the music changes a bit, you can hear it, and usually the steps definitely change, too. Walk through each section until you are sure the dancers have mastered it. Give special attention to any tricky step because if the dancers fail to accomplish that one step well, they will dislike to attempt the complete dance later.

b. After the sections of Part One are learned, walk through Part One as a whole. If the part is long, start the music and let everyone dance that much with the music, dancing it yourself in the middle of the circle.

c. Teach Part Two the same way, and any other parts.

d. Walk through the entire sequence several times to be sure the dancers have it.

e. Start the music and let the dancers try going through the entire dance. The first time through, dance it yourself in the center of the circle so that the dancers can check on their own steps by glancing at what you are doing. The second or third time through, give prompting call over the mike.

f. Watch to see that the class is getting the

dance, and to see if individuals need help on any certain step.

g. After the first play-through, ask if there are any questions as to the steps. You may need to do another quick walk-through of the entire routine. If not, play the record two or three times until all are dancing the routine fairly smoothly.

h. After the dancers have mastered the regular routine of the dance, teach the special ending (if there is one).

i. At the end of the evening, play the record again, and at the next meeting quickly review the dance again, and then let the dancers enjoy it.

This method of teaching may sound complicated and as if it would demand too much time, but why take *any* time to teach a round if the ones who want to learn do not get it, and therefore never again attempt to dance it?

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**EDITOR'S NOTE:** It's interesting to realize that with the many capable round dance instructors in the activity today perhaps no two tackle this teaching job in the same manner. Through actual experience all have developed systems of teaching that have proved successful for them. For another teacher perhaps this exact method might not work. However, from every experienced teacher we learn something of value. It is for this reason that we find it extremely valuable to publish articles of this nature.

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## A SQUARE DANCERS' DREAM COME TRUE

**M**OST of us who enjoy square dancing have at one time or another dreamed of the perfect place for dancing, something just the right size in the right location, with a good floor and good acoustics.

Folks in Colorado consider themselves lucky to be able to share in the realization of such a dream. Ted and Dorothy Grosvenor of Denver and Estes Park are responsible. They started last summer with the idea of an outdoor slab, protected by a roof, and ended up with one of the most beautiful square dance "barns" imaginable. It is called Grosvenor Inn and is located near Estes Park. Every little detail has been admirably worked out and nestled as it is among beautiful huge pines and superb scenery—well, a real dream.

The best part of it is that traveling square dancers are welcome to come and dance in this

lovely spot. Planning a Colorado vacation? The welcome mat is out. Call the Grosvenors at Estes Park 083R4.

---

Dancers who gathered at Grosvenor Inn, near Estes Park, for the opening whingding last November.





# MARY

By Lee Helsel, Sacramento, California

**Record:** S10 1101A With calls—S10 2103A Instrumental

**Opener—Break—Ending**

**Circle with Mary your corner do-sa-do**

**Come back swing your gal around**

**Promenade the ring head couples don't you fail**

**(To) Wheel around, pass through, with the next cross trail**

**Allemande left your corner 'round the ring you go**

**Meet your gal then promenade**

**Promenade you two with a gal so true**

**Mary is her name**

**Figure:**

**Head two couples to the right circle to a line**

**Forward up and back with you. Pass through.**

**Join hands, right end arch, left end duck on through**

The couple on the right end of the line of four makes an arch and the left end of the line (gents) pulls the line thru the arch. The couple making the arch do a dish rag turn and all face the center and circle eight.

**Join hands circle left like you always do**

**Allemande left your corner walk by your own**

**Swing your right hand lady round—promenade**

**Promenade you two with a gal so true**

**Mary is her name**

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## IT MAY BE SILLY

Singing Call by Chuck Scott, Spokane, Washington

**Record:** Sunny Hills AC 124 S Instrumental; AC 123 S with calls by Glen Story

**Opener and Closer:**

**All four ladies chain across, turn 'em with an arm around**

**Then you whirl away with a half sashay, circle eight hands 'round**

**Now do-sa-do with the corner girl, at home you box the flea**

**Turn her left, like a left allemande, grand right and left you see**

**She may look silly as you pick her up**

**But you promenade, a stepping high, just like a poodle pup**

**Now do-sa-do when you get home, corners left hand swing**

**Home you go, then settle down, then everybody swing.**

**Figure:**

**Head two couples promenade half way round you go**

**Turn right in to the center that opposite do-sa-do**

**Now pass thru, face your own, right and left thru in style**

**Then pass thru, but cross trail, all eight swing awhile**

Pass thru but cross trail—split side couple, cross directions around one swing the girl you meet.

**She may be silly, but ain't she fun**

**As you allemande left the corner, pass on by the one you swung**

**Box the gnat with the right hand lady, left hand swing your own**

**Take your corner, twirl her once, and settle down at home.**

Sequence: Opener—Heads—Heads—Opener as Break—Sides—Sides—Closer.



# DOES SQUARE DANCING IN YOUR AREA NEED NEW VITALITY?



## *A Trip to Asilomar Can Provide It*

**I**N a large city where dozens of Square Dance clubs meet every night and dancers representing all levels of ability have their choice of groups and callers, there is no end to the inspiration and variety one may pick up.

In the smaller areas it's often a different story. With one caller and one club available, dancers feel the need for stimulation, for new ideas and for a broader perspective on the entire square dancing picture.

Chances are it's not possible to pick up and move to a big city in order to satisfy your hobby. But it is possible to spend a vacation period in an atmosphere filled with stimulating ideas, new faces and new friendships.

Each summer, dancers from cities, large and small, from all parts of the United States and Canada gather at Asilomar to re-charge their Square Dance batteries and to stock up on ideas and plans to share with the dancers "at home" during the winter months.

So important is this "change of scene" that many clubs have taken the initiative and either partially or completely financed the trip for one of their couples or for their caller.

Asilomar is not just a school in the sense of the word. It is a vacation institute designed to provide the ultimate in Square and Round Dancing enjoyment. What you take home with you is not just the new material (you'll get plenty of that) but rather a new sense of values. You should come away from Asilomar more convinced than ever that Square Dancing is not just a movement of the body, but rather a whole pleasure-filled activity that includes unselfishly all who want to share of themselves.

There's still time to sign up for either one of the two Vacation Institutes at Asilomar this summer. But hurry! Applications are already in from all parts of the country. If you'd like a brochure and application, send for yours right away.

Remember, this year, a complete and supervised young folks camp program is available for children over five whose parents are attending the Institute.

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**First Session: July 21-July 26—Joe Lewis, Chuck Jones, The Maxhimers, Robby Robertson, Bob Osgood**

**Second Session: July 28-August 2—"Jonesy", The Hamiltons, Arnie Kronenberger, Bob Ruff, Bob Osgood**

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# The SQUARE DANCE PICTURE



Something wrong with this picture? You mean you don't really think the gals (Camilla Johnson of Oklahoma City and Wilda Patterson of Arkansas City) are really jumping up and down? Well, okay, turn the picture  $\frac{1}{4}$  turn to the left and you'll see they're resting up from square dancing at a festival, with husbands looking on.

Country Two Steppers of Colorado Springs, Colorado, swing briskly at their recent 2nd Anniversary Party in Carpenter's Hall. On June 1, this club will sponsor the 2nd Annual Roundup at Green Mountain Falls Community Hall on U. S. Highway 24.

Photo by G. W. Murray



One of the young square dancers in Yuma, Arizona, puts "Yuma on the map" by "riding a donkey" to the National Convention in St. Louis. It's all for a float the Country Cousins entered in the Silver Spur Rodeo Parade. On the other side of the map a square of dancers bowed and swang to the calling of Dr. Clarence Freestone.





## STYLE SERIES:

# THE LANGUAGE OF *Square Dancing* No. 2

**H**ERE is installment number two of what will apparently be a three part collection of the terms that form the language of today's square dancing. In part one (May 1957) the terms Alamo Style through Dixie Chain were listed. In this issue 35 more terms are described. Remember that this is not intended as a Standardization Report for any area or for the square dancing nation. It's merely a report of the terms and the style or styles used in their execution. When more than one style is popular all variations are shown if possible. Additions to and suggestions for this list will be run in the August issue at the completion of the series.

—The Editor

**DO PASO:** A form of the Texas Do Si Do. From a circle of two couples or more, break circle and face partner. Take left forearm of partner and walk around counter-clockwise. Go to corner and turn corner clock-wise with a right forearm. Return to partner for a courtesy turn in place. (Count: 16 steps).

**DO PASO GRANGE.** Also referred to as a Do si Grange. Corner right, partner left, corner right, partner left or to continue as directed by call. Also called a Suzy Q.

**DO SA DO (DO SA DOS):** Two dancers advance to face each other and pass right shoulder to right shoulder. Each takes one step to the right in back of the other person and, without turning, moves backward to place. In various calls this is also referred to as "Do Sa," "Do Si" and "Sashay." (Count: 8 steps).

**DO SI BALLONET:** Think of this as a Northern Style Do Si Do with two interruptions to balance forward and back. On the call the ladies pass left shoulders, without a twirl, and facing out take the hands of the men who are facing in (holding partner's left and opposite's right). All balance forward in the direction they are facing, then backward. Retaining left hand with their partners they release right hands and all turn half about counter-clockwise then re-join hands, this time with the ladies facing in and the men facing out. They balance again, first forward in the direction they are facing then backward. Retaining right hands they release partner's left and walk almost completely around to give partner a left for a courtesy turn.

**DO SI DO (Northern Style):** Executed while two couples hold hands in a circle of four. Gents let go of partner's hands, ladies pass left shoulders and immediately give left hands to partner's left hand. Walk around him

and give right hand to opposite gent. Walk around him and return to partner. Give left hand to partner and courtesy turn in place. Men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Hand holds seem to predominate where space permits. Ladies usually find a single right face turn as they pass left shoulders can add to the smoothness of the dance without slowing the motion. (Count: 16 steps). (Texas Style). See Do Paso. In some areas a continuous Do Paso movement as call directs.

**DO SI DO "KENTUCKY STYLE":** An interrupted Do Paso. On the cue, give right hand to corner and walk completely around, clockwise. Retain corner's right and give partner left. All circle clockwise with the men facing out and the ladies facing in (no balance). On the next call, release partner's left and go around corner clockwise with rights joined. Return to partner with left forearm and do a complete Do Paso.



DO SI DO "KENTUCKY STYLE"





FOUR COUPLES RIGHT AND LEFT THRU

**DOUBLE ELBOW:** At the end of a Right and Left Grand, partners meet and, instead of promenading, give right forearm (or elbow) to partner and turn clockwise around each other for two counts. Quickly turn and take left forearms (or elbows) and go counter-clockwise until each is once again facing the line of a regular Grand Right and Left. Each proceeds to that next person and repeats the same figure, or follows the call.

**DOUBLE TURN BACK:** In a Grand Right and Left, instead of promenading when you meet your partner you keep her right hand as you go past her, face the other way and do a Right and Left Grand in the opposite direction. When you meet your partner with the right, again go past and around her, then start at normal Grand Right and Left.

**ENDS TURN IN:** In a line of four, where all are facing the same direction (usually out), the two in the center make an arch. The two on the ends come forward and together duck under the arch. The two making the arch will usually at this point do a California Twirl in order to reverse their facing direction and face the center of the set.

**ENDS TURN OUT:** About the same as above, except that the call usually occurs when the line of four is facing in toward the center of the set. After the ends have gone under the arch, the two making the arch do not California Twirl but release the arch and face the center of the set.

**ENDS WILL HINGE:** Most usually called when two couples are in a line and all facing the same direction. The two at the end of the line serve as the hinge and keep the hand of

the person just next to them. In staying with the ends, the two in the center of the line let go of each other and move forward around their "hinge." This would be done while working with another line of four and each turning couple would turn (or cast off) three quarters around to form new lines of four with another couple and facing in a new direction.

**FACE TO THE MIDDLE:** A call usually directed to active couples to chance their present facing direction, as for example in the call for Little Red Hen.

**FORWARD AND BACK:** Those persons or couples designated move into the center and back to place. Basically this means four counts or beats each way.

**FOUR COUPLES RIGHT AND LEFT THRU:** In a square, men move clockwise, ladies counter-clockwise. Pass corners, men on the outside. Touch right hands while passing the next (original opposite) men still on the outside. Men slide in front of the next (original right hand lady) and pass left shoulders with her. All give left hands to partner and courtesy turn to face center of the set in spots opposite to starting position. (Count: about 12 steps).

**FRONTIER WHIRL** (see California Twirl):

**FULL TURN 'ROUND:** This movement is basically descriptive of an arm turn that is greater than half way and is completely dependent upon a good following descriptive call to direct the dancers' next movement.

**GO ALL THE WAY AROUND:** Usually follows the calls "Sashay partners half way 'round, Resashay, etc." The man moves behind the lady and to the left to home while the lady goes in front to the right and to home. (Count: 8 steps).

**GRAND BALLONET** (see Alamo Style)

**GRAND CHAIN (Ladies):** All four ladies form a right hand star and move clockwise, skipping one man, to their opposite man who gives a courtesy turn. (Count: 8 steps). The call Grand Chain Back would repeat the action and return them to their starting position. It's customary, for comfort, that when the call to promenade comes prior to the end of the maneuver, that couples take promenade position and Wheel Around instead of using the courtesy turn. (Men): A forearm turn is used instead of the courtesy turn when the men are active.

**GRAND CHAIN EIGHT:** Executed by giving a right hand to any person designated by the call, passing by and giving a left to the next



for a courtesy turn. This may be done in any direction and from any position as long as it's started with the right hand. Same action as described for "All Eight Chain" (S10, May '57) Southern California standard as above.

**GRAND DO SA DO:** When couples meet at the end of a Right and Left Grand they do a Do Sa Do, then, passing right shoulders with their partner move ahead to the next (men going in a counter-clockwise direction) and repeat the Do Sa Do. The word "Grand" indicates that this movement will be repeated four times until starting partners are re-united.

**GRAND RIGHT AND LEFT** (also called Right and Left Grand, Grand Chain Eight): In the square, partners face and take right hands with their partners. Each moves ahead (men counter-clockwise and the women clockwise) to give a left to the next, a right to the next, left to the next until they meet their own to follow the next call. This call most often follows the call to Allemande Left. This is the Western form of the figure. Other forms call for a Grand Right and Left to continue for twice the action described above. Hand grips for this pattern vary with areas.

**GRAND SASHAY:** Similar to the Grand Do Sa Do except that the dancers first meet and do a Do Sa Do, then, passing right shoulders, move ahead to the next and do a Sashay Left, or a left shoulder Do Sa Do. Passing left shoulders with this person they move on to the next and repeat the Do Sa Do, then on to the next for the Sashay Left and then, finally to their partner for a promenade or to follow the next call.

**HALF SASHAY:** While facing the center of the square, partners change places by the gent sliding (or walking) to the right behind his partner. The lady slides (or walks) to the left in front of her partner. Partners have simply exchanged positions. No re-sashay unless called. (Count: 4 steps).

**HOME:** The man always to take the lady to his home when "Home" is called and this is to be his original home, unless specifically called otherwise.

**HONORS:** Men bow, Ladies curtsy.

**LADIES' CHAIN (OR CHANGE):** Executed while 2 couples are facing each other. The ladies advance, giving right hands to each other, then left hands to opposite man, and the men courtesy turn them around in place. The girls have switched partners. Most often

this is followed by Chain Right Back. In early Square Dance Terminology this would be called a half Ladies Chain. (Count: 8 Beats).

**LADIES CENTER AND BACK TO THE BAR:** All four ladies proceed into the center of the square, then return to starting spot. (Count: 8 steps). (Type A) Girls go in 3 steps, snap fingers of right hand, make a left face turn and walk back to place, making a left face turn to face center. (Type B) Men retain partners' most convenient hand at the moment of the call. Ladies go into the center, then turn under mens' raised arms to return to place.

**LEFT HAND GENT:** Gent in couple to lady's left.

**LEFT HAND LADY:** Lady to the man's immediate left. His corner.

**MOUNTAIN STYLE DO-SI-DO:** Man has partner's left hand in his right. Like a cowboy twirling a rope, the man twirls the girl in front of, then around and back of him counter-clockwise into place. The girl can simply do a straight walk around or can do one or two left face rolling twirls around the man.

**ONCE AND A HALF:** Call comes after an Allemande Left and during a Grand Right and Left. Instead of promenading you give your right forearm to partner and go all the way around, then continuing the direction of a Right and Left Grand give a left forearm to the next, etc. When you meet your partner the next time, promenade or follow the call. Also called a Single Elbow.

**OPPOSITE:** The lady across the set from where the man is at the time the call is given or to get to the opposite, man moving clockwise past one lady (designated as corner) and meet the next (opposite).

**PARTNER:** The lady to the gentleman's immediate right is his partner (regardless of whether she is the original partner or not), or the person he is swinging, doing a sashay with, etc. The person designated as partner may change constantly with the call.

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Watch for the completion of this list in the July issue of *Sets in Order*. Major changes, additions, and suggestions should be sent in as soon as possible to be included in the August issue.

The regular Style Series including pictures of the various dance patterns will be resumed in an early issue. Suggestions for this feature should reach the office prior to July 15, 1957, to be readied for the next picture shooting session.

THE EDITOR

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# Chuck Jones' NOTE BOOK

## DEAR BOB,

How come dead-lines come around so fast anyway? Nothing else in life seems to descend upon one so suddenly, so inflexibly, so . . . unfriendly. Dead-lines crouch and wait with little furtive red eyes. They don't rattle like a rattlesnake when about to strike. Oh no. You're walking along, minding your own business, very relaxed and friendly when . . . WHAM-MY! . . . there's old man Deadline staring you in the face, grinning and slavering and hideously triumphant.



**"Deadline Waiting to Trap Unwary and Carefree Artist"**

What happens to the last few days of a month anyway? At the beginning—oh, about the fifth or sixth day I feel so rich, there are more days left than a modest person could reasonably use. I look down this vast avenue, crowded with Tuesdays, Saturdays, Wednesdays and all the others with their rich and lovely names; Freya's day, the Norse goddess of love; Thor's day; the Sun's day and the Moon's day. So many days, I'll never use them all up. I can even fritter a few. I'm rich, I'm a spend thrift, I'm a wastrel . . . then DEADLINE!

**"deadline.** A line drawn within or around a prison, to cross which involves for a prisoner the penalty or liability of being instantly shot. Hence, a fixed limit, esp. one beyond which death or disaster is imminent." Webster

If I only had a choice. If I could only have "death" sometime; "disaster" is ruining me.

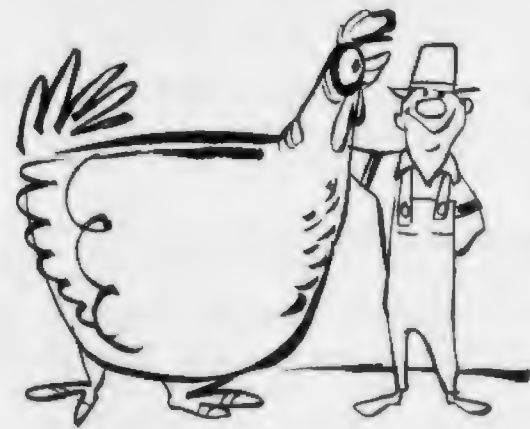
Next month I will start writing my copy early in the month. But then . . . the summer days are so much longer, maybe I . . . (Yawn)

As long as you've got the dictionary open, look up "transpire." Its meaning may surprise you and it's a sure bet that you'll be able to irritate your friends in a fresh and delightful way.

As E. W. Westcott pointed out: "Do unto the other feller the way he'd like to do unto you and do it first."

I heard of a Russian recently who went on such a severe diet that he was able to take off a pood and a half. (a pood is 36 lbs., you ignoramus.)

In driving from Hollywood north through the San Joaquin and Sacramento Valleys you can see—if you're quick—the following names and statements on RFD boxes, street markers and other signs: Harry A. Dokey (unquestioningly known to his friends as "Okey" Dokey); Quhanick Road; "MODESTO'S ONLY BEST WESTERN MOTEL"; "Piano tuning and peet moss"; 24½ Street (somebody must have goofed there); "FOR SALE—Big Fat Rare Bantam" (sort of akin to the World's Tallest midget); Mrs. Mayonaise Smythe Jr.



**"Man and World's Largest Bantam"**

It's a beautiful, surprising, exciting language.

All artists everywhere (callers included) could well attend the devotion to perfection of old Franz Haydn, speaking to his friend, the pianist, Kalk Brenner: "I have only just learned in my old age how to use the wind instruments, and now that I do understand them, I must leave the world."

**"God offers to every mind its choice between truth and repose, take which you please — you can never have both."**

— R. W. EMERSON



CULTURE DEPARTMENT (Great Divide Division) The word *buckaroo* derives, not as you might think, from "bucking" as on "bronco" but from the Spanish word *vaquero* (Castilian pronunciation "bvakayro"). Means "cow-boy" or "cow-hand." Funny thing, I never knew cows had hands. (The fore-going information is ear-marked for George Dodge, Dick Hecht and Bill Kennedy from around Laramie, Wyoming, whose cows don't have hands but whose horses have claws as we found out on a memorable pack trip with them. First time I ever saw horses carry alpenstocks.

Well, here it is summer again, June is bustin' out again, the Morning Glory and the Virginia Creeper are again going steady. There's doubt about the price of corn but none about the corn itself; it's going up and there's a bright golden haze on the horizon. Your car has itchy tires and am impulsive accelerator; all that's wanted is a mashed cracker box and a chewed up box of tissues behind the back seat and it's Ho! for the clogged free-way, cluttered pike and the throttled Thru-way.

Why not make this one a square-dance vacation? It is not true that "you have never square danced until you have attended a square dance camp" but it is true that here is a facet of the square dance picture that cannot be readily understood without trial. In a way it is like marriage—worth a try even if it doesn't work out.

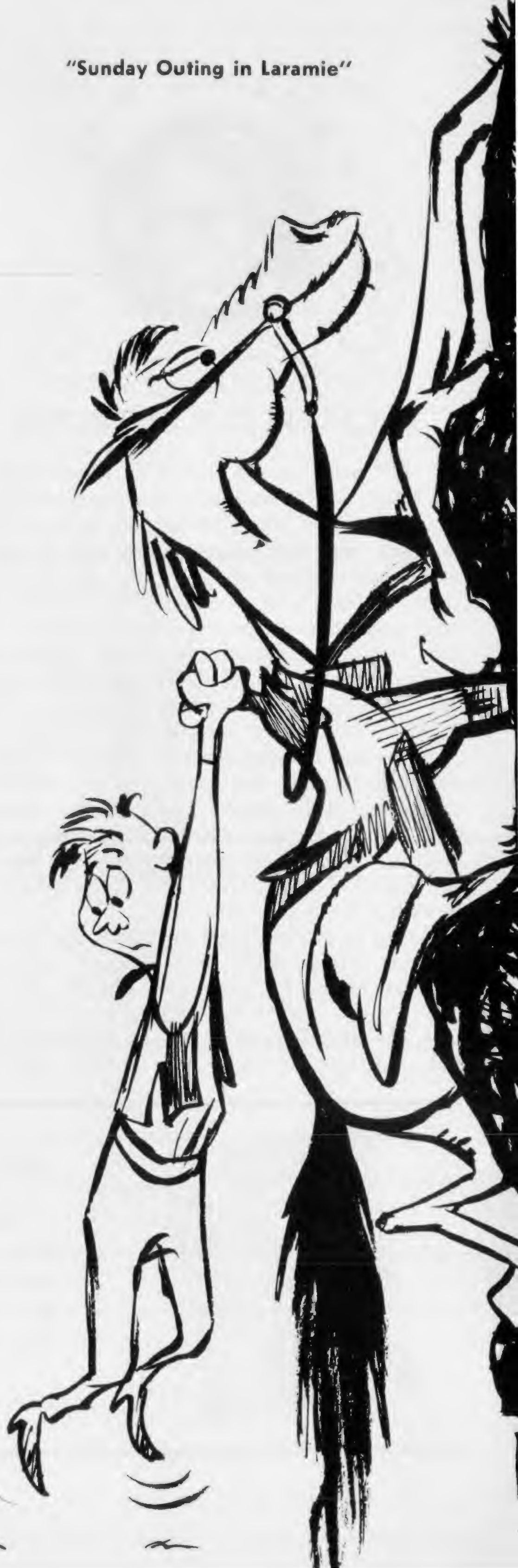
There are many camps and most of them are just plain wonderful. Selection of a camp should be based on two considerations: Locale and personnel with the accent leaning heavily on the latter. If you like the people on the faculty you're going to have a ball, whether it's held in the Rocky Mountains, the Hudson River, the Monterey Peninsula or the bottom level of Mammoth Caves. There are many, many locations and hundreds of extraordinarily competent teachers, callers and camp administrators within easy reach of your home or three thousand miles away if you prefer.

Have fun!

Chuck Jones

SETS in ORDER, JUNE, '57

"Sunday Outing in Laramie"





# RAGING THE ROUNDANCERS

THIS year marks the 10th anniversary of Roger and Jean Knapp in square and round dancing. They were introduced to Rye Waltz at their very first square dance and so rounds and squares have always been associated for them. After a year of dancing to recorded calls and using the push-me-pull-you method with new dancers, it became necessary for *someone* to learn to call and teach. Hence Roger started his first classes for the City Recreation Dept. in 1948, combining squares and rounds.

As square dancing became more complicated and rounds more numerous, the two had to be separated. 100 couples came to the Knapps' first Couple Dance Class in 1950. They credit Herb Greggerson for inspiring them to develop the round dance activity and Pappy Shaw for teaching them how to waltz.

Roger has held clinics in rounds and squares all over Texas, Oklahoma, Kansas, Colorado, Illinois, Ohio, Arkansas and Florida. He has been on the staff of the Lighted Lantern Camp in Colorado; Square Acres in Massachusetts; Lake Murray in Oklahoma. He has been on

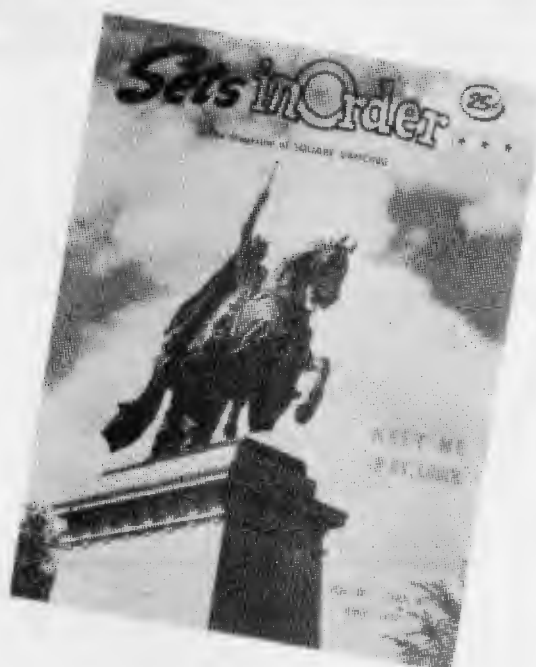
teaching panels at the "International" in Chicago and the first four National Conventions. He calls for several clubs each week and has charge of the weekly Two-by-Two Couple Club now in its 6th year. Hi Lili Quadrilleers, under Roger's direction, have done waltz quadrilles on programs across Texas and at the fourth convention in Oklahoma.

Roger published a Manual for Square Dance Instructors in 1950 and has been issuing a continuous collection of couple dances since 1951, mailing out supplements every 3 months. The Knapps' first round dance choreography resulted in the popular Third Man Theme, followed by 1898, Sympathy, Lazy River Two-Step, Peg O' My Heart and Hi Lili Waltz Quadrille.



Dr. Roger and Jean Knapp, Corpus Christi, Texas

Roger and Jean believe firmly that square and round dancing go together and whenever possible should be taught during the same series of classes. Roger stresses the importance and technique of a man's *leading* in round dancing. He feels that the woman must not lead and when the man knows *how*, it should not be necessary for her to do anything but follow.



## ON THE COVER

"Meet Me In St. Louis" has been the slogan for more than a year now. The spirit of friendship is extended to all the square dancers who can accept this warm welcome this month. The statue is the famed landmark of St. Louis himself astride his powerful charger.

Photo Courtesy St. Louis Convention Bureau





Photo by John Ehrmann

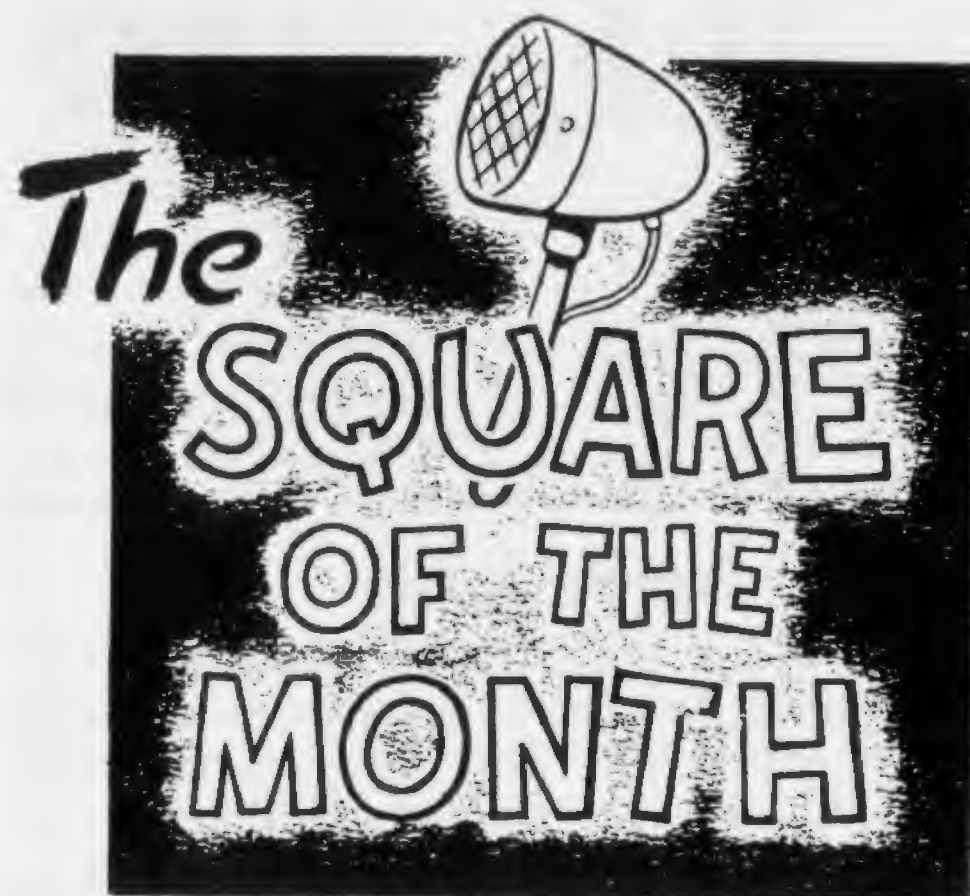
*Frank Sellinger, Normandy, Mo.*

**I**T was while he was vacationing in Colorado in 1947 that Frank Sellinger was exposed to square dancing. He's never been the same since! Upon his return home, he went at it in earnest to learn this delightful pastime. Calling was the natural next step and he began by calling for a P.T.A. group in 1949.

Frank attended an August class with Pappy Shaw in Colorado Springs and became something of a pioneer in the square dancing activity in St. Louis. He is Past Chairman of the Greater St. Louis Callers' Guild and in this capacity was instrumental in bringing Ed Gilmore to St. Louis for a 3-day Callers' Clinic. He was one of the original members of the Greater St. Louis Folk and Square Dance Federation.

Appearances for Frank on both television and radio have been numerous and he is now busy many nights of the week calling for several clubs and open groups in the St. Louis area and outlying towns. To add to his busy schedule, Frank is in charge of Panels and Forums at the 6th National Convention.

Frank's wife, Marcella, besides designing and making her own square dance clothes, has made her husband's fancier outfits. Their two daughters, Bev and Kathy, used to be known as the "Cotton Eyed Joe Kids".



Frank's aim in life is to make square dancing more fun for everyone and he and Marcella feel that the opportunity offered by square dancing to meet so many nice people cannot be equalled by any other hobby or recreation.

## CROSS TRAIL CAPERS

Author Unknown

One and three trail thru go round one  
 Into the center make a U turn back  
 Right and left thru with the outside two  
 Inside two cross trail thru go round one  
 Down the center pass thru split the ring go round one  
 Into the center make a U turn back  
 Right and left thru with the outside two  
 Inside two cross trail thru go round one  
 Down the center trail thru make a U turn back  
 Pass thru split the ring go round one  
 Into the center make a U turn back.  
 Then allemande left and a right and left grand.

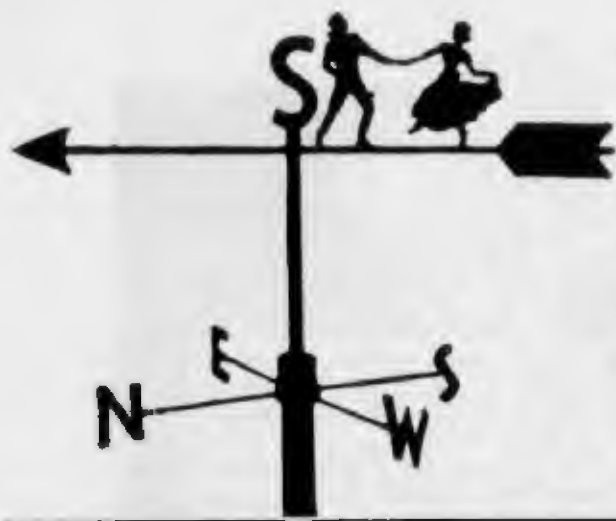
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**Editor's Note:** Each month this page in *Sets in Order* is reserved to feature a caller who is doing outstanding work in his section of the country to promote square dancing. We are open to suggestions as to who should be so featured, so let us know your ideas.

Since this is Convention Month, we give a tip of the "5-gallon-hat" to all of those persevering callers in the St. Louis area who are doing so much for square dancing! We'll be hearing you soon!

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# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## **New Hampshire**

24 members of Rhythmic Reelers Club of Barden's Barn, Lebanon, traveled to Kittery, Maine, to dance with the Down East Westerners and become the charter members of the New England Knotheads. Callers were host Joe Casey and Ray Peabody of Dover, N. H., Neil and Isabelle Barden, Dana Christy and Les Somers. Info on New England Knotheads on request from Barden's Barn.

## **Illinois**

The Semi-Annual East St. Louis Callers' Jamboree was held at Highland on March 30. M.C. was George Cable and other callers included Tex Cook, Art Herman, Frank and Joan Keeser, Harold Mainor, Phil McGovern, Harold Moore and Sam Paule. The round dance program was conducted by Josephine Coosey. 65 squares participated in the festivities.

Merry Mixers of Alton will caravan to Decatur on June 1 to open the season in Fairview Park, with Joe Graves calling. A picnic will precede the dance.

The 5th Annual North Shore Jamboree will be held in the huge auditorium of New Trier High School, Winnetka, on June 1. An estimated 1500 square and round dancers are expected.

Jamborama II, the Dudes & Dolls' Annual Jamboree, was held on March 29 at the Civic Center in La Grange. Callers for the evening were Bill Clarke, Curly Crane, Doc Heimbach and Bill Shymkus. Music was furnished by the Ranch Hands and this dance was a sell-out two months early.

The Beverly Square Dance Club of Chicago celebrated its 20th Anniversary on April 27. The club has met Thursdays from October to the end of May and has always danced to live music. Park District callers who served the club for many years included Henry Graef, Jim Lackey, Bob Maclaen. Bob Hitzemann called for 2 years and Ken Parker is in his fifth calling season.

## **North Dakota**

Happy Dancers of Devil's Lake joined with the Junior C. of C. and played hosts to a large crowd of dancers at a recent festival, in connection with the Frost Frolics, an Ice show. Clem "The Bearded Baron" Schmaltz called the program. About 35 couples present qualified for their Knothead badges.

The Spring Festival Square Dance was held at Minot on May 25. Callers were Burnell Bielke, Bill Thompson, Danny Downs and Martin Sahli.

## **Arizona**

You are invited to "Double the Dose" with Prescott Hoedowners at their 8th Annual Mile Hi Hoedown Festival on June 7-8. Again, a Friday night dance, a Saturday A.M. breakfast (with dancing), P.M. workshops and the Big Saturday Night Jamboree. The After Dance Feed will be at the Fairgrounds and then a "Let 'Er Go" session in the old Rock Barn. For info, write Vern Frazee, P.O. Box 415, Prescott.

## **Michigan**

Flint area square dance clubs with the cooperation of the Mott Foundation held their Annual Spring Dance on March 29. M.C.-ed by Flint's Pappy of Square Dancing, Harold Bacon, the dance was held at Wildanger Field House with music furnished by Frank Sigliano's orchestra. Callers at the mike were Eldred Dunlap, Clarence Williams, Bob Darby, Ken Blanford, Paul Smith, Chuck Olson, Dub Perry and Del Coolman. 31 area clubs were represented and total attendance was 125 sets.

May 11 was the date for the Michigan Square Dance Leaders' 8th Annual Festival in Lansing's new Main Auditorium in the Civic Center. Square and round dance workshops were held at 2 P.M. and the Big Dance began at 9 P.M. The association meets every first Sunday in Ypsilanti with a business meeting at 4 P.M. and workshops from 6 to 8 P.M. This year the capable leader of the workshops has been Beulah Barnum.



### Indiana

The three square dance clubs in Valparaiso meet twice monthly with special dances in between. Jim Ireland calls for two of the clubs and was instrumental in teaching and organizing the activity locally. Recently Carl Geels came in from Fort Wayne to call for the Magnetic Squares, a club with a membership of about 45 couples.

### Rhode Island

The Eden Park Hoedowners celebrated their first anniversary on April 4 with a dance at the School Hall. Ray Andersen called in fine style. Besides Ray, the regular club caller, the club has had in the past year such calling worthies as Dick Doyle, Jim Brower, Paul Hunt and Dick Forscher. Paul Hunt was scheduled to make a return engagement in May.

### Texas

El Paso's 10th Annual Spring Festival sponsored by the Southwestern Square Dancers' Assn. took place on May 10-11 in the El Paso Coliseum. Featured caller and M.C. was smoooothie Joe Lewis and for the music, Pancho Baird and his Git-Fiddlers. Whatta combination! Festival officers this year were the Dave Trowells and Shelby Mayos, as Co-Chairmen.

Outdoor dancing was scheduled for the Magic Valley Square Dance Assn. at the Mercedes slab on the showgrounds May 9. The association will sponsor dances every second Saturday in June, July and August and will present Marvin Shilling in Brownsville on December 7.

The Four States Square Dance Assn. had a most successful Spring Festival in Texarkana on March 29-30. 75 sets were present at the regular dance and afterwards some of the gang danced on the cement around the swimming pool at the Sands Motel until 4:30 A.M.!

The Smith Brothers, sans whiskers and cough drops and in the persons of Ray and Harper whooped it up at the 4th Annual Jamboree in Celina on April 13. There were guest callers, too, and romping music by the Rhythm Outlaws.

A new association is added to the roster. This is the Four Cities Square Dance Assn., covering Dallas, Grand Prairie, Arlington and Fort Worth. They held their first dance on the "fifth" Saturday of March at Kidd Springs in Dallas. Grand Prairie will have the dance on June 29; Arlington on August 31, and Fort Worth on November 30.

### Tennessee

The 20th West Tennessee Annual Strawberry Festival, which sounds delightfully Early American, was enlivened further this year by a square dance on May 2 at the Armory, with Jim Brower imported from Texarkana to call. Star Promenaders of Humboldt were the host club.

So many new clubs springing up. One in Maryville is the Waggon Wheelers with a membership of 140 couples, graduates of 2 10-week classes taught by Ted Kleinsasser. Roger Trotter is club prez. . . . Another club in the Humboldt area is the Alcoa Club, 80 couples and 3 years old. Caller for this group is Andy Turbyfill of Fontana Dam, N.C.

### New Jersey

Al Rosenberg's Dan Square Club, assisted by 12 callers of the D.L.D.V. (callers' association of the Philadelphia-Camden-Trenton-Wilmington area) and Bill Bostrand of Chicago, put on a jamboree March 10 at the Camden Naval Militia Armory that resulted in turning over \$330.00 for the benefit of Hungarian Relief.

### Iowa

On Sunday, April 7, three Bettendorf square dance clubs, the Wagon Wheels, Merry Mixers and Circle Fours, joined to sponsor a dance at Moline American Legion Hall. Marvin Shilling from La Veta, Colorado, was caller for the evening and dancers came from all over the area.

### Ohio

A new club in Lima is the Square-Hi-Squares. Drawn, the name spells Ohio. Cute? Elinor and Floyd Sprague are temporary Chairmen with Jean and Dr. Ken Clemens as temporary Secretary-Treasurers. . . . Pairs 'n' Squares of Lima had two sets visit the Middletown 2x4's Club in March, where they danced to Jerry Helt and are the first applicants from Lima for the National Knotheads' group. . . . Do-Si-Dos gained 11 new couples from a recently completed class in Lima.

Wadsworth also has a new club called Western Squares, meeting twice monthly at the local recreation center. W. B. Sandridge is caller and started this group as he did Columbia Shufflers, which has now grown to a 60-couple membership.

The Cleveland Area Callers' Assn. held its 4th Annual Spring Festival on April 28 at Merrick Settlement House. Officers of the group are Walter Wentworth, John Shaw and Ted Keller, and they meet third Sundays of the month.



# THE BELLE MIXER

By Glad and Al Rosenberg, Camden, New Jersey

**Record:** Bells of St. Mary's (Reverse side of Penny Waltz) Black Mountain RL 1010.  
This record must be slowed quite a bit beyond the 78 rpm mark to make a comfortable dance.

**Starting Position:** Open, inside hands joined. Start with outside foot.

**Footwork:** Opposite throughout, directions for man given, woman does counterpart.

**Simple Version,** suitable for One Night Stands, and Lesson 1 in Round Dance Classes.

## Measure:

- 1 Walk 2, 3, 4;**  
Starting with the outside foot, walk M's L, R, L, R.
- 2 Balance Forward and Back;**  
Take a 5th step. M's L, bringing the R beside it without weight (touch). Step back on M's R, bringing the L beside it without weight (touch).
- 3-4 Walk 2, 3, 4; Balance Forward and Back;**  
Repeat Measures 1 and 2, in open position as before, ending by facing partner.
- 5 Back Up;**  
Each backs away from the other for four steps, M stepping L, R, L, R.
- 6 Diagonal Right, and Bow;**  
Each faces the next person (in the opposing line) on their right; this will be the girl originally behind the man at the start of the sequence. Walk forward 3 steps and bow and curtsy to the new partner.
- 7-8 Dos-A-Dos and Bow;**  
Usual 8 count Dos-A-Dos around new partner, passing right shoulders, ending with another honor to the new partner; then take inside hands, and starting with the outside foot, the dance starts over.

## Complete Version

- 1-4** Same as above.
- 5 Grapevine Left;**  
Holding both hands, facing each other, with opposite footwork, M takes step to L, crosses R behind L, takes another step to L, and touches R to L without weight.
- 6 Grapevine Right;**  
Repeat measure 5 to M's R, down RLOD (Reverse Line of Dance). End again facing forward, inside hands joined.
- 7 Two Step; Two-Step;**  
Facing forward, down LOD (Line of Dance), and starting with the outside foot, each does two two-steps, the M stepping L, together, L; and R, together, R.
- 8 Ladies Roll Back;**  
As the M takes two more small two-steps, the ladies roll back with two two-steps, following their right shoulders, and picking up the M originally behind them as a new partner to start the dance over.





# THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JUNE, 1957

## CLOVER CAPER

By Charley LaForce, Los Angeles, Calif.

1 & 3 bow and swing  
Promenade three-quarters round the ring  
2 & 4 do a right and left thru  
Heads you stand behind those two  
Forward eight and back with you  
Forward again, a double pass thru  
Lead couple right, next couple left  
Right and left thru with the couple you met  
Now swing your opposite round and round  
Then face the middle, you're freeway bound  
Forward eight and back with you  
Forward again, a double pass thru  
Lead couple right, next couple left  
Pass thru two, find two more  
Box the gnat and circle four  
Circle four and around you go  
Break it all up with a Do-Si-Do

Any circle four breaks may be used here.  
Dough and a dough and a little more dough  
Chicken in the bread tray pickin' out dough  
One more change and circle four  
Circle four and don't be late  
Side gents break, open the gate  
Join those fours and make it eight, etc.

## FRIDAY SURPRISE

By Chet Held, Portland, Oregon

1st couple balance and swing, promenade  
half your ring  
Behind the opposite stand  
Forward 4 and back with you, forward again  
and pass right thru  
1st couple left, 2nd couple right, behind the  
sides you stand  
Forward 8 and back with you, forward again  
with a double pass thru  
1st couple left, 2nd couple right, form a line  
at the head of the set  
Forward 8 and back with you, forward again  
and pass thru  
Turn to the left go single file, it's a LH star so  
spin it awhile  
Gents reach back with their RH pull 'em thru  
to the RH lady for a left allemande  
A right to your honey and box the gnat,  
G. R. & L. you've got it pat.  
Forward 8 and back with you, forward again  
and cross trail thru  
Allemande left with the old LH, partner right  
and a right and left grand.  
Forward 8 and back you go, it's the right one  
high, the left one low  
Spin those ends and let 'em go  
Circle left that's what you do, swing the gal  
that's nearest you  
Swing on the corner like swinging on a gate  
Take this gal and promenade 8.

## CRAZYMANDE

By Bill Hansen, West Covina, Calif.

1st and 3rd bow and swing  
Let's promenade the outside ring  
Go all the way around it's two by two  
Side two couples right and left thru  
3rd couple only, lead to the right  
Right and left thru with all your might  
New head ladies hear me say  
Going to chain across the way  
Finish it off with a half-sashay  
1st old couple now bow and swing  
Down the center, split the ring  
Cross trail thru that pair

Split couple No. 3, lady round a gent, gent  
around a lady.

Around one there, do a left allemande  
Partner then a right and left grand.

## HOUND DOG TRAIL

By Dr. Myron Redd, Marceline, Mo.

One and three bow and swing  
Side ladies chain across that ring  
First and third go forward up and back  
Forward again pass thru but you turn back  
Opposite lady box the gnat  
Face those sides go right and left thru  
Duck right back to the middle of the pen  
Box the gnat with your own little hen  
Face the middle go right and left thru  
Turn right back  
Cross trail across the floor  
Go round just one to a line of four  
Go forward eight and come on back  
Forward again and box the gnat  
Do Sa Do this same little date  
Go all the way round then back right out  
Now circle up eight let's spread out wide  
Circle to left and here we go  
Break it all up Do Pas o  
Her by the left corner by the right  
Back to your partner and promenade  
Promenade and don't slow down  
Keep on walkin' those gals around  
One and three wheel around  
Pass thru this couple you found  
Go on to the next and pass on thru  
Go on to the next right and left thru  
Turn 'em around like you always do  
Right and left back across the land  
Same ladies chain back to a left allemande  
Here we go right and left grand.

## THANK YOU

Our thanks to Bob Page for the squares and to  
Joe Fadler for the rounds. Contributors are re-  
minded that it isn't possible to return unused  
dance descriptions or enter into correspondence.  
Just know that we do appreciate your interest  
and the dances we feel most suited will appear  
as space permits.  
—The Editor.



### WHERE'D THEY GO TO

By Bud Keller, Tucson, Arizona

**First and third here's what you do,  
Lead to the right, a Right and Left Thru,  
A full turn around to the next old two,  
With a Right and Left Thru,  
Now wheel 'em around and face that couple,  
The inside four turn right back**

Head Ladies & Side men

**And Everybody a Left Allemande, etc.**

**Explanation:** After doing second R and L Thru, Two couples are facing each other. The single person nearest the middle, of each couple turns around and meets the one coming to them, their corner. The ones remaining are all facing their corners.

### BAY PATH STARS

By Chet Smith, Bay Path Barn  
Boylston, Mass.

**The head two couples forward and back,  
Forward again and pass thru  
Gent around one and lady around two  
And four in line you stand.**

Girl on each end of line

**Eight to the center and back you go  
Right hand high and left one low  
Spin those girls and let 'em go  
All four men cross trail thru  
Around one, behind the girls you stand.  
Eight to the center and back with you,  
Eight to the center, double pass thru,  
First couple right (two girls), second couple  
left (two men)**

**And circle up four with the ones you meet.  
Change those rings to right hand stars  
Turn those stars go round and round  
Then the girls star left in the center of town  
Boys keep going around that square  
Twice around that great big ring  
Going to meet Mother with a right hand swing  
All the way round to a left allemande, etc.**

### TWO BY TWO

By Harry Saxton  
Charleston, West Virginia

**The two side gents lead out to the right  
\*And circle three hands round  
Take that gal, go on to the next  
And circle three hands round  
Leave that gal, go on to the next  
Beside that gent you stand  
Keep him on your right and hold his hand.**

1st and 3rd couples are gents,  
2nd and 4th are ladies

**1 & 3 go forward and back  
2 & 4 go forward and back  
1 & 3 pass thru and around just one  
Into the middle, we'll have some fun  
Cross trail thru to a left allemande  
Right to your partner, right and left grand.  
Meet your own and promenade home.**

Original partner

**1 & 3 go forward and back  
2 & 4 right and left thru  
The two head gents lead out to the right  
Repeat from \*. Couples 1 & 3 will be  
ladies this time.**

### SEPARATE TRAILS

By Doc Louthan, East Los Angeles, Calif.

**One and three you bow and swing  
Go up to the middle and back to the ring  
Now trail thru and you turn back  
Swing that girl across the track  
Face the sides and box the gnat  
Inside four crosstrail around one  
Circle eight you're still not done  
Now ladies center and back with you  
Go forward again and trail thru  
Split that ring go around one  
Into the middle and turn back  
Swing that gent on the outside track  
Then allemande left. Partner.**

### END LADIES CHAIN

By Ray Andersen, Cranston, R. I.

Any Introduction

Figure:

**Two and four right and left thru  
One and three bow and swing,  
Promenade the outside ring— $\frac{3}{4}$  around  
Two and four pass thru—circle four with the  
couple you meet  
A full turn around**

As the heads promenade, sides pass thru—  
couple 2 meets couple 3 at No. 2 position—  
couple 4 meets couple 1 at No. 4 position—a  
full turn puts side couples to the center facing  
out, heads facing in.

**Inside arch, outsides under**

**Box the gnat in the middle of the set**

Gent 3 with lady 1—gent 1 with lady 3. Sides  
return to normal position.

**Then face in the middle and pass thru**

Couples 1 and 3 face across the set.

**Separate, go round two, and catch right on to the  
end of the line**

Couples who did box the gnat face across the  
set, pass thru, and separate to go round two—  
this puts lady 1 nearest her home position, at  
end of line in No. 2 position—No. 1 gent at  
opposite end of same line—No. 3 lady at end  
of line in No. 4 position, nearest her home  
position, gent No. 3 at other end of same line.

**Ladies on the end chain across**

Diagonally.

**Gents turn them to line of four**

Ladies 1 and 3 chain diagonally — gents two  
and four turn them with courtesy turn to get  
them on their right in lines of four.

**Go forward and back**

**Right hand high—left hand low**

**Spin the gents and let 'em go**

**All four ladies forward—and back—pass thru**

**Separate, go round one**

**Into the middle to a right hand star—once around**

**To original corners for a left allemande,**

**Partner right, right and left grand**

**Meet your partner and promenade home.**

Repeat for sides, making necessary changes in  
movement wording. If you wish to change  
partners, girls can start dos-pas-o with corner  
out of the star, then promenade corners—you  
could then repeat figure for heads—then twice  
for sides.



## TWILIGHT TWO-STEP

By Kay and Forrest Richards  
San Leandro, Calif.

**Record:** Decca 29691 "Don't Take Your Love From Me."

**Position:** Butterfly banjo, M facing LOD.

**Footwork:** Opposite throughout, Directions given are for M.

### Measures

**1-2 FWD, Two-Step, Swing; To Sidecar, Two-Step, Touch;**

In **Butterfly Banjo** pos (R-hips adj) M facing LOD, starting M's L and progressing in LOD; do 1 fwd two-step & swing R ft slightly fwd; Starting M's R, M repeats the fwd two-step progressing diag. to his R and touches L beside R, while W, still moving bwd in LOD, crosses L behind R, steps R diag. bwd to her R, steps L slightly in front of R, and touches R beside L—to end in **Butterfly-Sidecar** (L-hips adj)

**3-4 Face Center, Two-Step, —; To Sidecar, Two-Step, —;**

Releasing M's R and W's L hands and starting M's L ft, partners change sides (Calif whirl) with 2 two-steps, M turning L and W turning R ( $\frac{1}{4}$ ) to face COH on first two-step; Continuing the turn, the second two-step brings partners into **Butterfly Sidecar** pos, M facing RLOD, W facing LOD.

**5-6 BWD, Two-Step, Swing; (To Banjo) Behind, Side, FWD, Touch;**

In butterfly pos, starting M's L, do 1 two-step in LOD (M backing up) swing R ft slightly fwd; Then, still moving in LOD, M crosses R behind L, steps diag. bwd to his L, steps R slightly in front of L and touches L beside R—while W does a fwd two-step progressing diag. to her L and touches R beside L, end in **Butterfly Banjo**, M face RLOD.

**7-8 Face Center, Two-Step, —; To Closed, Two-Step, —;**

Releasing M's L and W's R hands and starting M's L ft, partners change sides (Calif twirl) with 2 two-steps, M turning R and W L-face ( $\frac{1}{4}$ ) to face COH on the first two-step; Continuing the turn, the second two-step brings partners into closed dance pos, M facing LOD.

**9-12 Walk, —, Turn, —; Pivot, —, Two, —; Two-Step, —; Two-Step, —;**

In closed pos, step L fwd in LOD, step R fwd turning to face wall (M's back to COH); still in close D pos, pivot  $\frac{3}{4}$  CW turn in 2 steps L, R, to end facing LOD; Starting ML, do 2 fwd two-steps in closed pos progressing in LOD (do not turn).

**13-16 Walk, —, Turn, —; Pivot, —, Two, —; Two-Step, —; Two-Step, —;**

Repeat action of Meas 9-12 to end in **Butterfly Banjo**, M face LOD.

**17-24 FWD, Two-Step, Swing; To Sidecar, Two-Step, Touch; Face Center, Two-Step, —; To Sidecar, Two-Step, —; BWD, Two-Step, Swing; (To Banjo) Behind, Side, FWD,**

**Touch; Face Center, Two-Step, —; To Semi-Closed, Two-Step, —;**

Repeat action of meas 1-8, except to end in semi-closed pos. facing LOD.

**25-28 FWD, Two-Step, —; BWD, Two-Step, —; Turn, Two-Step, —; Turn, Two-Step, —;**

In semi-closed pos, starting M's L, do 1 two-step progressing in LOD; Do 1 two-step moving bwd RLOD; Do 2 turning two-steps making 1 complete CW turn to end in semi-closed pos, facing LOD.

**29-32 FWD, Two-Step, —; BWD, Two-Step, —; Walk, —, Two, —; Three, —, Four, —; (W Twirl)**

Repeat action of meas 25-26; Then, while M walks fwd 4 slow steps L,R,L,R, W makes 2 R-face twirls under M's L and her R arms in 4 steps R,L,R,L to end in **Butterfly Banjo** pos. to repeat dance from the beginning.

Entire Dance is done Twice. Ending; Change Hands and Bow.

## TURTLEBACK

By Bill Hansen, West Covina, Calif.

**1 & 3 go forward and back**

**Pass thru across the track**

**Around one go into the middle**

**Box the gnat, then face the sides**

**Right and left thru with the outside two**

**Inside arch and outside under**

**Box the gnat, then face the sides**

**Right and left thru with the outside two**

**Inside arch and outside under**

**Pass thru and split those two**

**Around one go down the floor**

**Trail thru and around one more**

**Into the middle and turn back**

**Allemande left, etc.**

## DON'T LOOK BACK

By John Winton, Vancouver, B.C., Canada

**First and third you bow and swing**

**Promenade just half the ring**

**Down the middle right and left through**

**Turn them around same ladies chain**

**Face the middle and pass through**

**Split the ring go 'round one**

**Four in line you stand**

**Forward eight and back with you**

**Center four pass through**

**Turn to the right go round one**

Single file.

**Down the middle a Dixie chain**

**Lady go left, gent go right**

**Go round one, go into the middle**

**Same ladies chain the middle of the floor**

**Back right up two lines of four**

**Forward eight and back with you**

**Center four you pass through**

**Turn to the right go round one**

Single file.

**Down the middle a Dixie chain**

**Lady go left, gent go right**

**Go round one, go into the middle**

**Box the gnat don't look back**

**Pull her by to a left allemande**

**A right to your honey, a right and left grand**



### CRISS CROSS TRAIL

By Uncle Walt Wentworth, Cleveland, Ohio

First and third you bow and swing  
Round and round with the pretty little thing  
Up to the center and back with you  
Split your corner criss cross thru  
Go round one gonna have a little fun

With the ladies crossing in front of gents, the heads go thru the sides to the opposite position.

Down the center and cross trail thru  
Up the outside around just two  
Up to the center and back with you  
Now box the gnat across from you  
Face the middle do a right and left thru

The gents have their opposite lady for temporary partner, they face the center with their backs to the side couple.

Turn 'em around and pass thru  
Split the sides cross trail home  
And everybody swing your own.  
Original partner.

### TWO FACED TWO

By Bill Hansen, West Covina, Calif.

1st and 3rd pass thru  
Face your partner and pass thru  
Inside arch and outside under  
The opposite box the gnat  
Face the middle, pass thru  
Face a new partner, pass thru  
Inside arch and outside under  
Into the middle and box the gnat  
Face the middle and pass thru  
Face your partner, pass thru  
Face the middle, pass thru  
Face your partner, pass thru  
Allemande left, etc.

### THE STARBUILDER

By Harold Gandy, St. James, Manitoba, Canada

Eight to the center  
And back that way,  
All four couples half sashay  
Now the two head gents with their right hand girl  
Circle up four in the middle of the world  
You change that ring to a right hand star  
Go once around from where you are  
And the girls step in behind your beau  
Make a six hand star and around you go  
Now the gents step in in front of your girl  
It's an eight hand star, so let it whirl.  
Then you back right out in a great big ring  
And you circle to the left till you hear me sing  
Star by the left with the corner girl  
And you walk right around  
To a right hand star with the girl you found  
Go all the way 'round  
To a left hand star with the next pretty maid  
Now the girls stand pat and the gents promenade  
Half way around on your heel and toe  
With the opposite lady do-sa-do  
Then you promenade with a brand new girl  
You take a little walk go 'round the world.

Sequence: Use any suitable opener and break.

Opener, Figure twice with head gents  
Break, Figure twice with side gents Closer.

### HERE'S WHAT YOU DO (Break)

By Johnny Lane, W. Los Angeles, Calif.

Allemande left, here's what you do,  
A right to your honey and turn back two  
That's a left and right with a full turn around  
Gents star left across the town  
Turn that gal with a right hand swing  
Then right and left grand around the ring—

### TRAMBONE TWO STEP

By Tod and Orvillene Williams, Lamar, Colo.

Record: Victor #20-6796, "Trambone" by Chet Atkins.

Position: Semi-closed facing LOD.

Footwork: Opposite throughout. Directions are given for M.

No introduction—start dance on first beat of music.

#### Measures PART A

1-4 Walk, —, 2, —; Step, Close, Step, Dip/Brush; Walk, —, 2, —; Step, Close, Step, Dip/Brush;

In semi-closed position facing LOD starting gents L walk two, L, R; then two-step fwd dip and brush on count 4; Repeat starting on M's R foot.

5-8 Two Step Fwd, Two Step Back, Turn Away, 2, 3, 4;

Still in semi-closed position two-step fwd on M's L; two-step back on M's R; turn away from partner, M turning L face, W turning R face.

9-16 Repeat Measures 1-8;

Repeat measures 1-8 ending in butterfly position M's back to COH:

#### PART B

17-20 Two Step Together; Two Step Apart; Cross Over, 2, 3, 4;

Starting M's L two-step together, then two-step apart; change places in 4 steps starting M's L, walking L, R, L, R as W turns under her own L and M's R arm (W walks, R, L, R, L) to end facing partner in butterfly pos. M facing COH.

21-24 Repeat Measures 17-20;

Repeat measures 17-20 to end in banjo position M facing LOD.

#### PART C

25-28 Two Step Fwd; Two Step Pivot to Side Car; Two Step Fwd; Two Step Face:

In banjo position starting M's L, two-step fwd, then two-step and pivot to side-car pos M facing RLOD. In side car pos starting M's L two-step fwd in RLOD, then two-step and turn to face partner in closed dance pos.

29-32 Two Step Turn; Two Step Turn; Twirl, Twirl:

In closed pos starting M's L do two turning two-steps making one complete right face (CW) turn. Lady then does two right face twirls in 4 steps under her own R and M's L arm as M walks along LOD in four steps L, R, L, R. End in semi-closed pos to start dance again.

Repeat dance two more times ending with a bow or acknowledge to partner.



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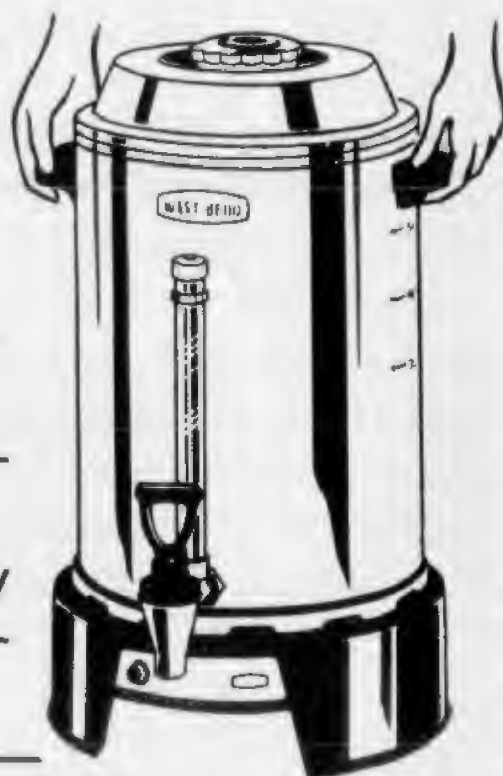
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## GEMS FROM THE OTHER PUBLICATIONS

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"Miss Sadie Soresocket" in Federation Facts of Kansas City, Mo., February, 1957. . . .

"I'm just a fragile little country gal what likes to square dance, but I has a cumplaint. What kin we do 'bout theez husky boys what don't know their own muscles? 'Taint that I'm not pretty well-balanced, but 'tother nite when the caller sed dip 'n' dive—my dude took him for reel and sprange me clean across the floor headed south. When I got back to my square, it was time for one of them 'whirlaways'—and he did—and I thot I was headed for Alabama and the Jubilee for sure. Next came the swing and I don't know if Dud's eyesite was pore or what—but he took hold of me like I was a rubber tire hanging from a rope—and he gave me a swang thit I'll never fergit. I'm not discouraged—but I want to wear a green dress next time. Black and blue jest don't match up. . . ."

"Wonder if you could pass along the word for theez fellers to take it a little easy—we're not gonna run off and leeve them, 'n' there may not be anything left of my hand when it comes time for another aleman. I thank you."

Note: Miss Soresocket's address: Bruise and Bone Clinic, Room 2A.

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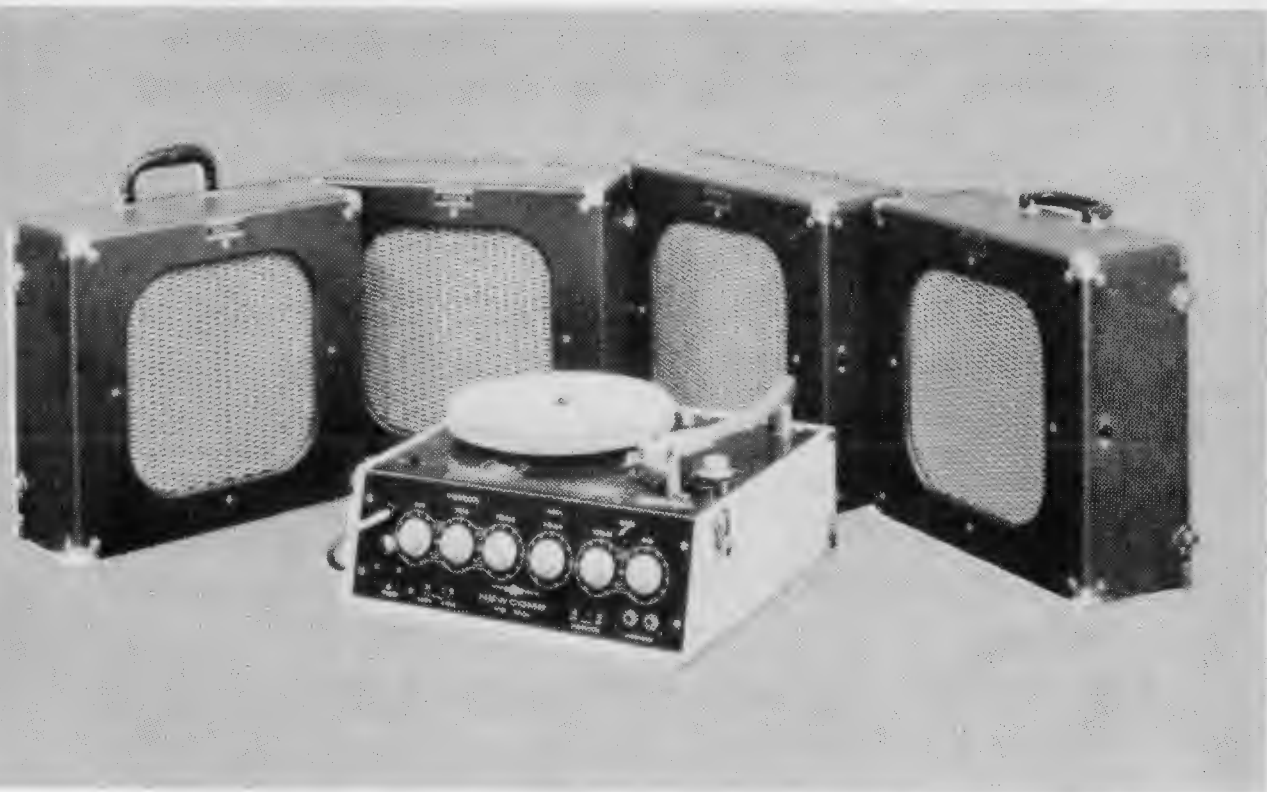




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Folk Dance Fed. of Minn., Publisher

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June 2-9—Oglebay Folk Dance Camp—Wheel-  
ing, W. Va. Don Armstrongs, Abe Kanegson,  
Bruce McClure. Write Don Armstrong, Rt. 1,  
Box 394, New Port Richey, Fla.

June 16-22 June 23-27—Maine Folk Dance  
Camp—Bridgton, Maine. Michael Hermans,  
Earle Buckley, Ralph Page, Don Armstrongs,  
Bill Bunnings. Write Don Armstrong.

June 30-July 7—American Squares School—  
Lincoln Memorial Univ., Harrogate, Tenn.  
Jimmy Clossins, Charley Thomases, Walter  
Meiers, John Zagoreiko. Write Am. Squares  
School, 500-30 E. Red Bank Ave., Wood-  
bury, N. J.

July 5-7—Beaver's Bend Family Camp—Beav-  
er's Bend State Park—Broken Bow, Okla.  
Jim Brower, Richard Dick, Glynn Byrns.  
Write Jim Brower, 202 Lumpkin, Texarkana,  
Texas.

Aug. 11-17—Lightning S Ranch—La Veta, Colo.  
Terry Golden, Mike Michele, Don Arm-  
strong, Marvin Shilling. Write Don Arm-  
strong.

Aug. 18-24—Lightning S Ranch—La Veta, Colo.  
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Camp Iduhapi, Loretto, Minn. Ralph Pipers,  
Don Armstrongs, Eric Clamons, Lloyd Fra-  
zees, "Luke" Lukaszewski. Write Dr. Ralph  
Piper, Univ. of Minn., Minneapolis 14, Minn.

### FOOT 'N' FIDDLE

After 10½ years of uninterrupted publication,  
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### GEMS FROM THE OTHER PUBLICATIONS

"Square Notes," edited by Helen Wiegink in Tucson, Arizona, is so consistently witty as well as occasionally pithy that it is sheer temptation to quote the whole blooming thing every month. However, this time we'll be content with her April page, entitled, "Garden Square."

"Mary! Harry! Quite Contrary! How does your dancing go?

Just plant some of these, Now sit back, at ease. . . .

Then take a peek and see them grow!

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### **CURE FOR BAD ACOUSTICS**

If you're dancing in one of those echo chamber halls, maybe the following procedure might make it easier to hear the caller. This was done at the March 9 dance of two clubs in Caldwell, Idaho, and worked very well. Large sheets of light canvas were hung around the three walls and then two CDP Coaxial P.A. (new type horns or trumpets) in parallel, were placed in one corner of the end of the hall nearest the caller's stand with a monitor for the caller.

### **22nd ANNUAL NATIONAL FOLK FESTIVAL**

The 22nd (what hoary age!) Annual National Folk Festival will be held this year in Oklahoma City, as a major part of Oklahoma's statewide Semi-Centennial celebrations. The Festival will be presented at a gala folk center within the Exposition Grounds from June 26 thru June 29. Oklahoma Indians will play a vital and colorful part in this Festival. For information write Sarah Gertrude Knott, Director, P.O. Box 5111, Farley Sta. Okla. City.

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**BY BOB AND NITA PAGE OF SAN LEANDRO, CALIFORNIA**

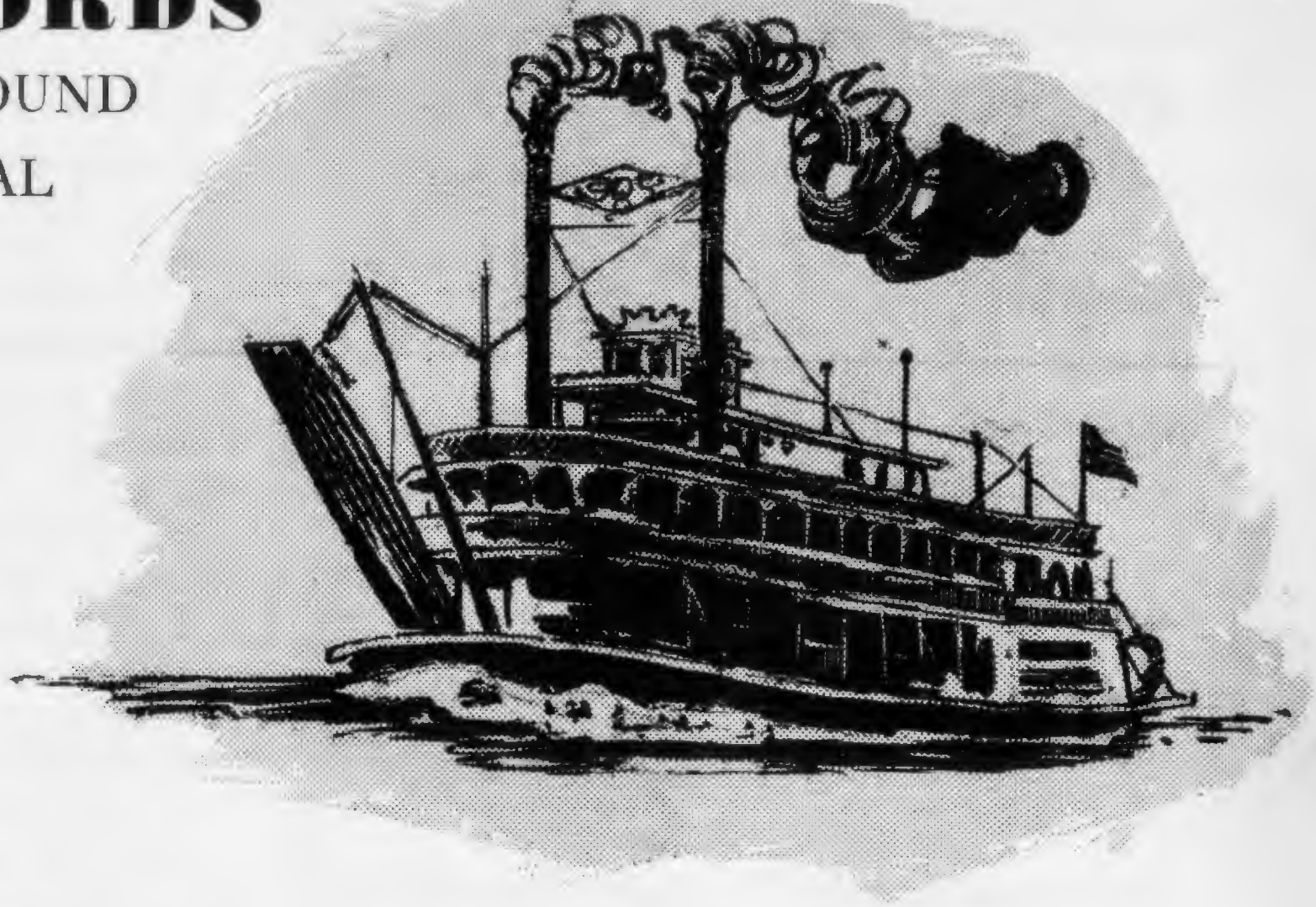
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The KERRY DANCE is a catchy little two-step that is lively and fun to do. It's a little Irish Dance by Jack and LaVerne Riley.

**WATCH FOR THESE NEW DANCES AT THE CONVENTION**

★ Another hit is No. 206, NAUGHTY BUT NICE and ILLUSION WALTZ. Naughty But Nice has been picked as Dance of the Month in several areas.

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## THAT CALLER — #4

By Bob McLaughlin, Flin Flon, Man., Canada

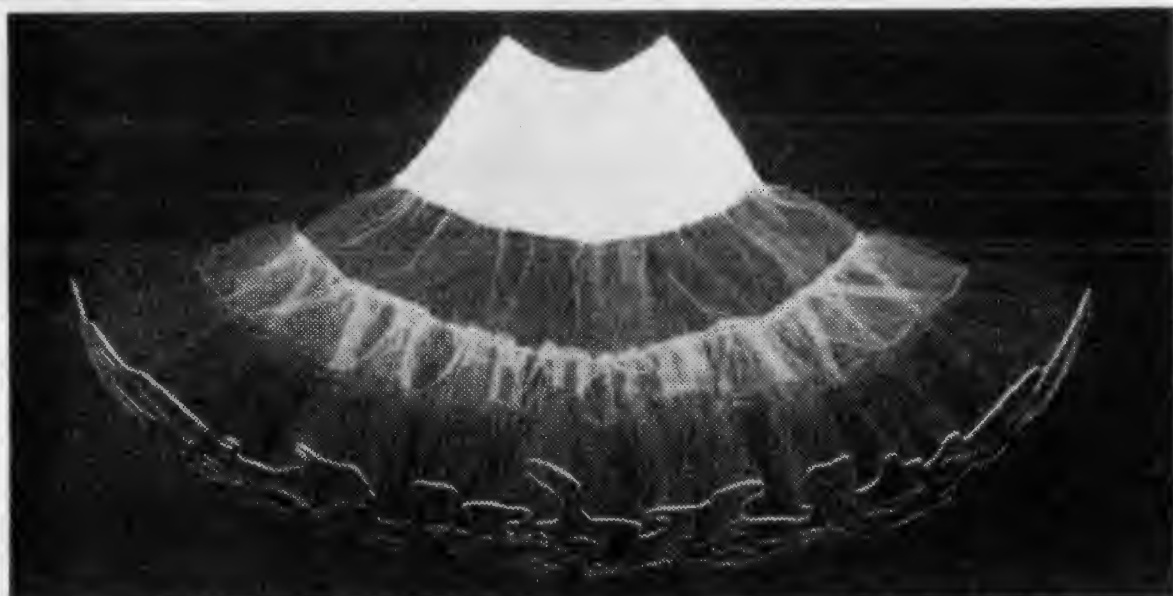
*Sideline Activities.* An especially devout student of this (calling) profession can eventually aspire to getting on the radio. This might cause some of the Original Owners of the country to ponder on why they ever gave it up to the invaders. Nevertheless it is good publicity and could lead to even greater things. Certain carp-ing critics have suggested that undercover agents of television interests are responsible for planting Callers in radio circles—apparently as some sort of a secret weapon. There is no truth to this rumor.

*Training Facilities.* When two Callers get together they talk shop. When three get together they form an association. This has snowballed to the point where Callers are foregathering from all parts of the continent in what are called "summer schools." At these gatherings each one busily inflicts his talents on everybody else. Those who stop to listen for a moment sometimes pick up new ideas. Understandably these events take place in some rather secluded spots that are not already in use as atomic proving grounds and guided missile ranges.

## undercover BEAUTY

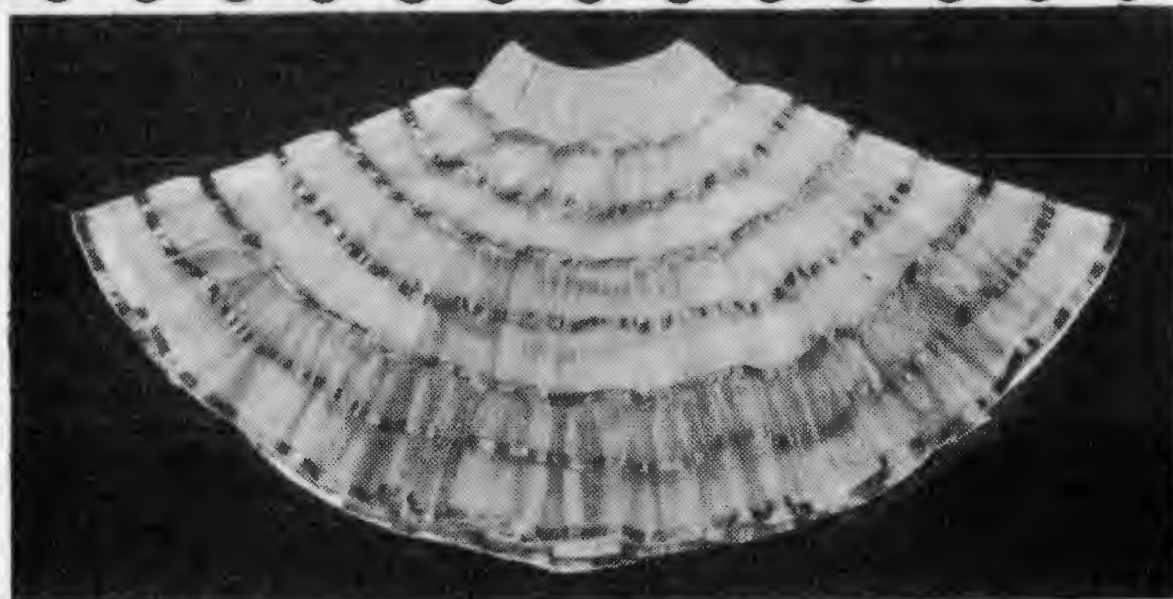
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## CALENDAR OF SQUARE DANCING EVENTS

May 31-June 1—4th Ann. Trail & Dist. Jamb. Trail, B. C., Canada

May 31-June 1-2—Folk Dance Fed. Statewide Fest., Balboa Park, San Diego, Calif.

May 31-June 1-2—Minnesota State Festival Minneapolis, Minn.

June 1—5th Ann. North Shore Jamboree New Trier H.S., Winnetka, Ill.

June 1—2nd Ann. Country Two-Steppers' Roundup, Green Mt. Falls Comm. Hall, near Colo. Springs, Colo.

June 1-2—Golden State Roundup Oakland, Calif.

June 2—Shirts & Skirts Anniv. Dance Sunny Hills, Fullerton, Calif.

June 7-8—8th Ann. Prescott Hoedowners Fest. Senior H.S. Gym, Prescott, Ariz.

June 8—4th Ann. Whirl-I-Peg Beach Hoedown Beach Pav., 50 Mi. No. Winnipeg, Canada

June 8—No. Idaho Callers' Council Festival No. Ida. J.C. Gym, Coeur d'Alene, Ida.

June 8-9—Merry Mixers Jamboree Union H.S., Klamath Falls, Oregon

June 9—Southwestern Wyoming Jamboree Rock Springs, Wyo.

June 13-15—6th Ann. Natl. Square Dance Convention, Kiel Audit., St. Louis, Mo.

June 14-16—Washington State Festival Yakima, Wash.

June 16—South Coast Spring Hoedown Sunny Hills. Fullerton, Calif.

June 21-22—Flathead Area Montana State Festival, F.C.H.S. Gym, Kalispell, Montana

June 22—Square Dance Roundup Northern Valley Reg. H.S., Demarest, N.J.

June 22-23—Squares & Rounds Clinic Comm. Club Pavilion, Dayton, Ohio



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June 26-29—22nd Ann. Folk Festival  
Exposition Grounds, Okla. City, Okla.  
June 29—2nd Annual Starlight Festival  
Marshall, Mo.  
June 29-30—2nd Annual Jamboree  
Modoc Union H.S., Alturas, Calif.  
June 29-30—2nd Ann. Family Camperee  
Prospect, Ore.  
July 3—Satins & Spurs 4th of July Roundup  
Sunny Hills, Fullerton, Calif.  
July 13-14—Round Dance Clinic  
Comm. Club Pavilion, Dayton, Ohio  
July 14—July Jamboree  
Truckee H.S., Truckee, Calif.  
July 26-27—4th Ann. Black Hills Hoedown  
Rapid City, South Dakota  
July 27—Scots of Inland Empire Picnic Dance  
Coeur d'Alene, Idaho  
Aug. 7-9—1st Ann. Spanish Trails Fiesta Jamb.  
Ft. Lewis A.&M. Campus, Durango, Colo.  
Aug. 15-17—4th Ann. B. C. Peach Festival  
Jamboree, Penticton, B.C., Canada  
Aug. 17-18—3rd Ann. Miami Valley Festival  
Comm. Club Pavilion, Dayton, Ohio  
Aug. 31-Sept. 1-2—2nd Ann. Knothead Jamb.  
Old Faithful Lodge, Yellowstone Park, Wyo.

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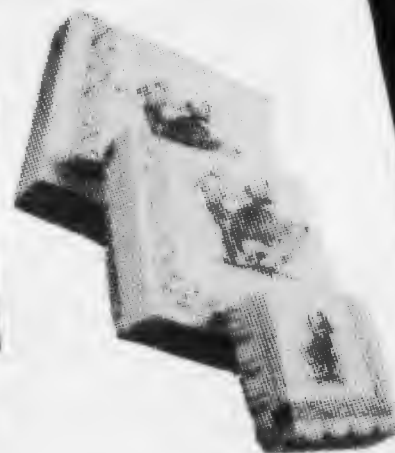
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*Manitoba . . .* For the third year the Folk Dance Federation of Manitoba will conduct square dances this summer at Rainbow Stage. This stage is an open air theatre in Kildonan Park. There is room for forty to fifty sets—and no mosquitoes allowed! The Federation orchestra will supply the music; calling will be by local callers.

Dates for the dances are June 12 and 19; July 3, 17 and 31; August 21 and 28, and September 4. Any visitors are most welcome. They can contact Jack Webb at 322 Montgomery

Ave., Winnipeg or Trevor Wignall, telephone ED 16731.

### KANSAS ROUNDS

The first Kansas Round Dance Festival is over and was a complete success. Over 200 couples gathered in Civic Auditorium, Emporia on April 6 for a P.M. and evening of round dancing. Officers of the newly formed Kansas Round Dance Assn., which sponsored said dance are Dena Fresh, Boyd Kopper, Verda Maxwell, Lawrence Risen, Earl Fry and Bill Maxwell. Special attention was paid to sound and timing, adding to the general enjoyment.

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(Letters—Continued from page 4)

Dear Editor:

. . . Since I do work with sound equipment I am sure that you could help people like myself and particularly callers if you would try to have manufacturers standardize on mike and speaker plugs and get them all to provide a 500 ohm line tap on all their output transformers. . . .

James E. Davis  
Arcata, Calif.

Dear Editor:

I'm a square dancer. I'm also a supplier of square dance items for sale to square dancers. And I've got a problem. Not a week goes by but what some eager secretary or dance planner of a square dance club or festival comes to me and asks me to give a "door prize" for his dance. At first, being somewhat eager myself when it comes to square dancing, I was happy to comply. But—after 7 western shirts, 18 ties, 3 belts, a pair of trousers, 8 pairs of sissy britches (*this* always draws a laugh at the dance!), 4 petticoats, 4 pairs of ballerina slippers and 2 rather sharp dresses *just* during the last 6 months, going out of my store gratis for door prizes, I'm a little bit backed up against the ropes. Enough is too much. And advertising? It's worth absolutely nil, for at the dance hardly anybody holds still long enough to listen to the door prize drawing and *nobody* knows who gave the prizes, even if the M.C. remembers to say who did. I've had it. Come on, you others in the boat with me. Tell frankly how *you* feel.

(Name withheld by request)  
Los Angeles, Calif.

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PIFER'S RECORD SHOP, 619 N.E. Grand, Portland 14
- ★ **WISCONSIN** . . MIDWEST RADIO COMPANY, 3414 W. North Ave., Milwaukee
- ★ **IOWA** . . . . . RAY DE O'RAY SYSTEM, INC., 412-14 West 7th St., Sioux City
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- ★ **CANADA** . . . . DANCE CRAFT, 1406 West Broadway, Vancouver, B. C.  
"THE HITCHIN' POST" 11736 — 95 St., Edmonton, Alberta  
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## "WALTZ with the HAMILTONS"

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Something  
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Waltz Drills!



Music designed to help you with the waltz drills found in "American Round Dancing." Instruction sheets and verbal cues to make you waltz correctly and more easily.

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## NO CARBONS — PLEASE!

We always enthuse when we get your news  
Of square dancing near and far.  
But wait! What is this? What can be amiss?  
It's blurred and it's not up to par.  
Oh, see it's a carbon! And so—very hard on  
The editor's word-weary eye.  
Originals, please! We read them with ease  
And they all rate with us very high.

## GRUNDEEN CARTOONS

Maybe we'll do it. We've an idea a lot of  
you would get a kick out of decorating your  
rumpus room or square dance basement with  
reprints of your favorite Grunden cartoons  
that have appeared on the back page of Sets  
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can arrange such reprints, nicely mounted and  
ready for framing. Why don't you drop us a  
card if you think this is a good idea? Address  
Cartoons, c/o Sets in Order, and let us know.

## A YOUNG MAN'S FANCY

*From The Round-Up, Melbourne, Australia*  
Oh, to be a caller before a microphone  
Watching all the dancers obey me—alone!  
Oh, to see my name in print and hear my  
voice on tape  
And have my photo taken as my friends and  
rivals gape.  
My tempo would be perfect and my voice  
would dim your cares  
While I stood and watched the ladies  
"Climb the golden stairs".  
Oh, to be a caller with skill and tact  
and patience,  
Swamped with friends and flattery and  
party invitations.  
I'd have a set to call my own that cheered  
when I began  
I'd prove my worth from here to Perth  
If I were a Calling Man!

## The Hitchin' Post

Everything for the Square Dancer

RECORDS, BOOKS,

CLOTHING, SOUND

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**\$8.95** GOLD & SILVER

SIZES: 3 to 10  
AAAA, AAA, AA,  
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SQUARE DANCE & WESTERN SHOP  
408 Storer Ave., Akron, Ohio

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CARL'S SPECIALTY SHOP  
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GRANDES SHOES  
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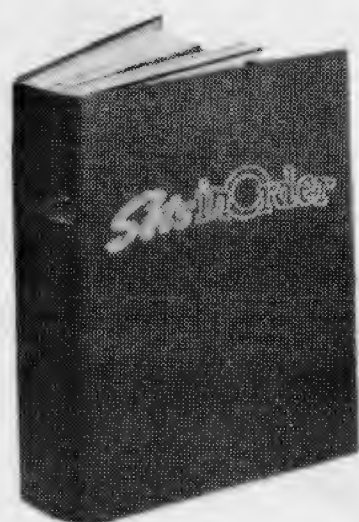
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### SILVER SPURS' ITINERARY

"Red" Henderson's traveling troupe of young dancers from Spokane, Washington, will start their summer tour in June. The following is a partial itinerary and if you are interested in booking this group of lovely and accomplished dancers, write "Red" at W. 1503 2nd Ave.:

June 10 — Kansas State Teachers' College, Emporia, Kansas. June 12 — Calico Kids Jr. Square Dance Club, Chicago, Ill. June 14-15 — National Convention, St. Louis, Mo. June 17 — Kiwanis Club, Pikeville, Ky. June 18 — Appalachian State Teachers' College, Boone, N.C.

FAMILY SESSION — AUGUST 26-31  
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A wonderfully planned program for them

Second Session for Dancers Only

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For information on the finest square and couple dance vacation anywhere, write:

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June 19 — Park & Recreation Commission, Charleston, W. Va. June 21 — Square Dancers of W. C. C. Area. June 22-25 — New York City. June 26-27 — Square Acres, East Bridgewater, Mass. June 28 — Square Dancers of Wilbraham, Mass. July 3 — Black Hills Teachers' College, Spearfish, So. Dak. July 5 — Fort Whoop-Up Guest Ranch, Ltd., Lethbridge, Alberta. July 6 — Coleman Rodeo, Coleman, Alberta.

### DEADLINES!

Chuck Jones is right. Deadlines haunt us! (See Page 16) Get your news to us by the FIRST of the month preceding date of issue.

## LET'S ALL SQUARE DANCE JUST FOR FUN AND DRIVE OUR CARES AWAY with HD #708 Instrumental: Flip Called by DR. BILL PRICE

May we suggest our latest ROUND DANCE RECORDINGS  
Written by JIM & GINNY BROOKS, WAYNE KAPPENMAN & SHIRLEY BLACKMORE

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MUSIC BY THE KEENOTES, That Popular New R/D Orchestra  
(Anyone can learn these dances in five minutes)

Our latest Singing Call written by BOB SESSIONS

HD #709 ROBIN HOOD (Instrumental)

FLIP: Called by DR. BILL PRICE (A Simple Figure with a new gimmick)

### HD #707 THIS GAL HAS EVERYTHING; Flip with Calls What a Figure! Man, What Rhythm!

Of course every night at the Convention will be Saturday Night and  
HD #700 WE'LL DANCE 'TIL SUNDAY MORNING (Instrumental)

FLIP: Called by Dr. Bill Price . . . or . . .

HD #309 WE'VE GOT A SQUARE DANCE TONIGHT and  
WE'LL DANCE 'TIL SUNDAY MORNING  
(Instrumentals only)

GOOD NEWS! CAL GOLDEN IS BACK FROM ENGLAND.

FOR CALLING DATES, contact him at address below:

**HOEDOWN RECORD CO.** 4852 W. JEFFERSON BLVD., LOS ANGELES, CALIF.



## HAWAIIAN HOEDOWN

*By Hon Wa Wat, Honolulu, Hawaii*

Newcomers to the square dance scene in the Islands are two husband-wife teams. First, Al and Clara Taylor from Laguna Beach, Calif. They have moved to the Islands where they are now making their home. While on the mainland they called and taught square dances. The other couple is Jack and Betty Del Rosario. Jack is with the Navy and stationed at the Marine Corps Air Station, Kaneohe, Oahu. He and Betty were active in square dancing in the San Francisco area.

Vacationing square dance visitors have been numerous. We have enjoyed the following friends who have danced with us. From the state of Washington were the Carl Dickeys of Centralia and the Theron Hitchcocks of Opportunity. Californians included the John Ungarettis of San Lorenzo. From the midwest came the Forrest Bronsons of Council Bluffs, Iowa; the Charles Andrews' of Omaha; and the Dr. LeRoy Goodmans of Yukon, Okla. "Come-backers" included the Grover Voelkels of Estes Park, Colo.

# Kentucky Hoedowns

Played by

## Sleepy Marlin

on four new **FOLKRAFT** records

1324 Fisher's Hornpipe  
Big John McNeil

1325 Black Mountain Rag  
Back Up and Push

1326 Grey Eagle  
Eighth of January

1327 Boil the Cabbage  
Tennessee Wagoner

Tempos: 132 - 148

Musical authorities term these the finest  
series of hoedowns ever recorded

# Folkraft Record Company

1159 Broad St., Newark 2, N.J.





This is the Southern California Round Dance Teachers'  
choice for the Dance of the Month:  
(For General Use by Square Dance Groups)

## KIT KAT

By Merle and Phyllis Johnson, Inglewood, Calif.

**Record:** MGM 12415 "The Red Cat" (Dick Hyman)

**Position:** Semi-closed, facing LOD. **Footwork:** Opposite, directions to M.

**Introduction:** 3 beats only

### Measures

**1-4 Walk, —, 2, —; Side, Behind, Side, Behind; Side, Touch, Side, Touch; Twirl, —, 2, —;**

Starting L walk 2 slow steps fwd in LOD ending in loose **Closed Position** M's back to COH; starting L in LOD do side, behind, side, behind; step L to side in LOD, touch R, step R to side in RLOD, touch L; W twirls R face under M's L arm in 2 steps as M walks 2 slow steps fwd in LOD.

**5-8 Turn Two-Step, Turn Two-Step; Walk, —, 2, —; Cut, 2, 3, 4;**

Resuming **Closed Position** do 2 turning 2 steps ending in **Semi-open Position** facing LOD; walk fwd 2 slow steps; cut L in front of R 2 times.

**9-12 Two-Step Away; Two-Step Face; Two-Step (See Saw); Two-Step;**

Dropping hands, turn away from partner on first two-step; turn on around to face partner on 2nd two-step; passing left shoulders (See Saw) two-step fwd; back on around partner on 4th two-step resuming **Closed Position**.

**13-16 Turn Two-Step; Turn Two-Step; Walk, —, 2, —; Twirl, —, 2, —;**

Two turning two-steps making one complete turn ending in **Semi-closed Position**; walk fwd 2 slow steps in LOD; W twirl R face in 2 steps as M takes 2 slow steps in LOD ending in **Butterfly Position** M's back to COH.

**17-20 Face to Face; Back to Back; Two-Step Around; Cross Over;**

Starting L do side two-step in LOD turning on last count to back to back; side two-step in LOD; drop leading hands keeping M's L W's R hands joined; two-step around to face partner; in one two-step cross over—W crossing under M's L arm (Calif. Whirl) ending in **Closed Position** M on outside facing COH.

**21-24 Side, Touch, Side, Touch; Twirl, —, 2, —; Turn Two-Step; Turn Two-Step;**

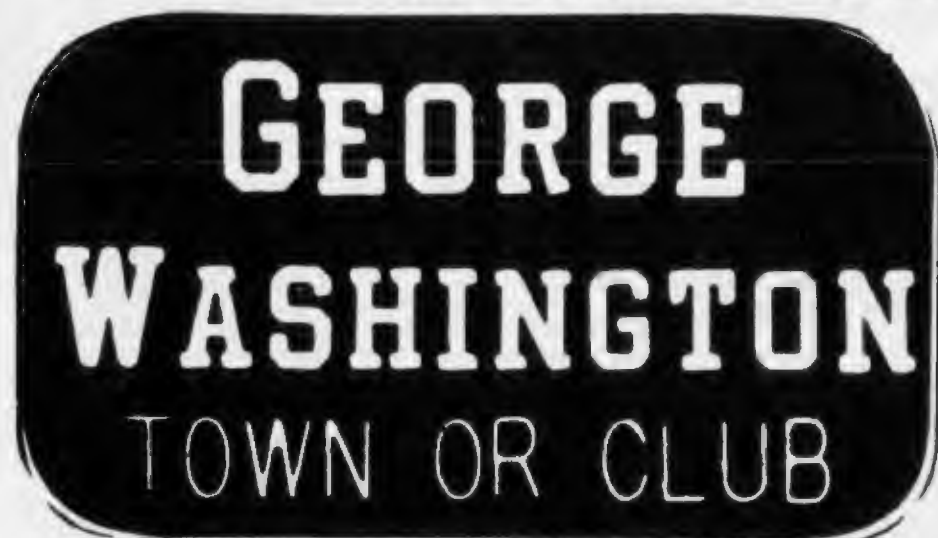
Starting to side in RLOD step L, touch R, step R (LOD), touch L; twirl W R face in two steps progressing in RLOD; resuming **Closed Position** do 2 turning two-steps still progressing RLOD to make one-half turn ending in **Butterfly Position** M's back to COH.

**25-32 Repeat Meas. 17-24 ending in Semi-Closed Position.**

Dance goes thru twice then repeats again thru Meas. 16 ending with bow and curtsy.

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White engraved letters on shiny black plastic — (also colored plastic). Safety clasp pin. Attractive, LEGIBLE, Durable. Send \$1.00 for 2 badges post-paid. For especially designed badges and club badges, write for prices and samples to —

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brings you two sparkling new singing squares

## AL BRUNDAGE

of Brookfield, Conn., has joined the WINDSOR label and we're really "puffed-up" proud to present this new member of our staff of recording artists. Al's voice has a built-in "invitation-to-dance" quality that bubbles with enthusiasm and warmth, along with flawless rhythm, diction and expression.

**"Mama Don't Allow It"**



**"The Old Spinning Wheel"**



His first release for WINDSOR is one you'll want for a collectors item as well as for dancing enjoyment. You'll have to . . . . .

**WAIT UNTIL JUNE 15TH**

. . . to get this but it'll be well worth the waiting for. The experience of dancing to Al's calling, supported by the Music of - - - THE SUNDOWNERS BAND on a Hi-Fi recording is one you just won't want to miss.

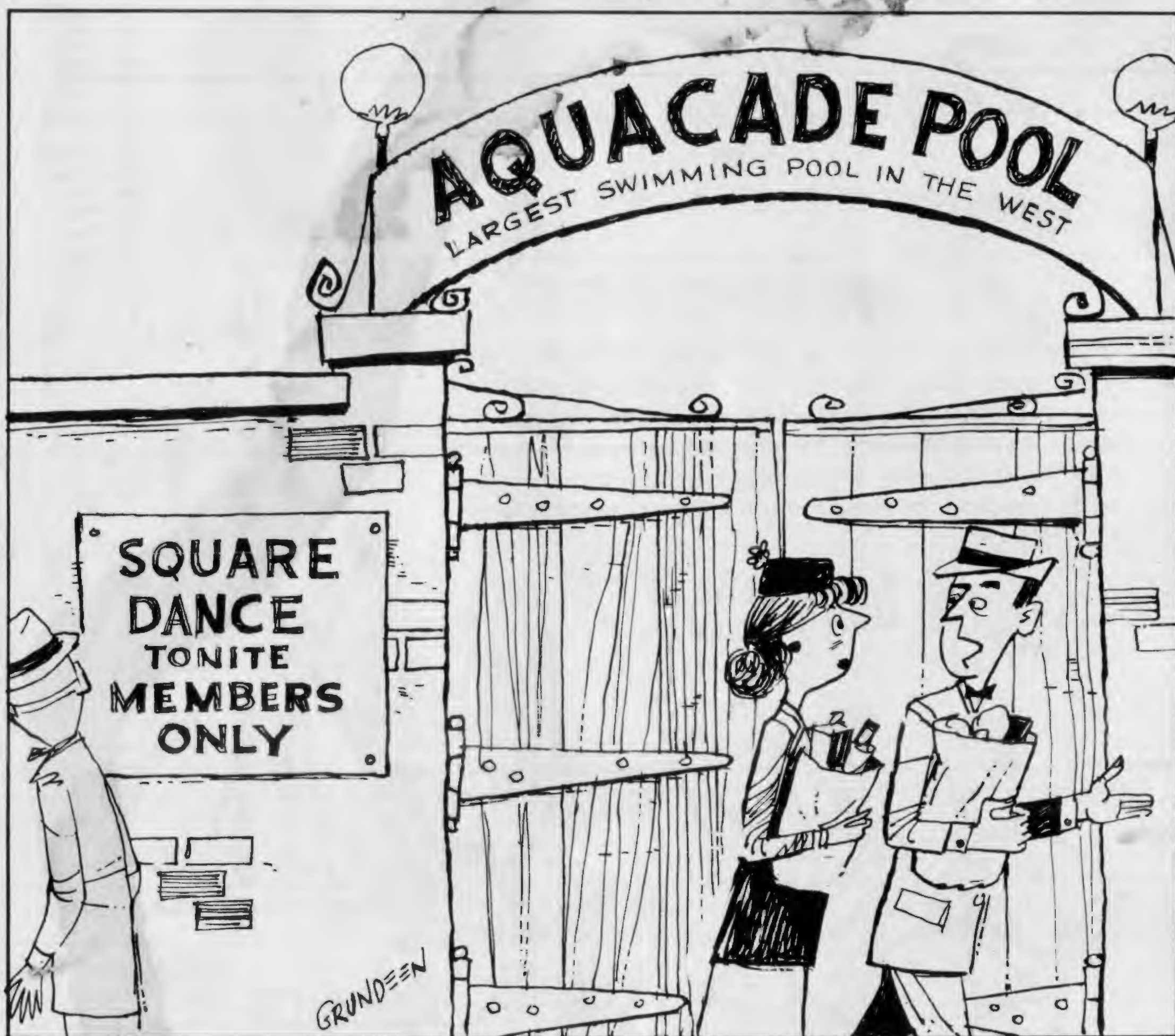
No. 7458 - with calls

No. 7158 - instrumental

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"JUST FOR DANCING"

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*"—Search me! They've been known to do it on horseback, with wheel chairs, in helicopters . . ."*

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FIGURE  
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SPEND  
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VACATION**



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